

# THE ILLUSTRATED LONDON NEWS



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## SEASONING THE SEASON

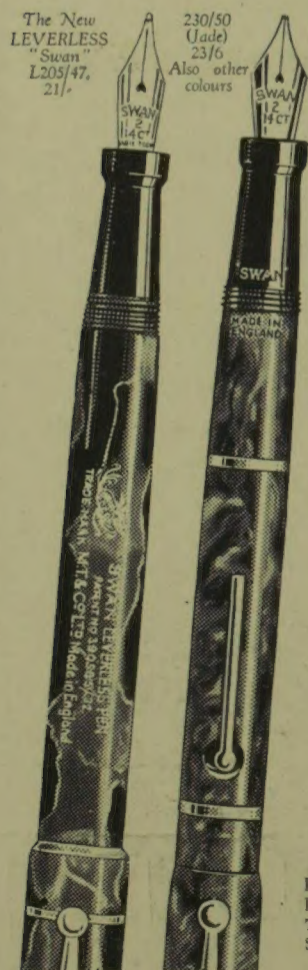
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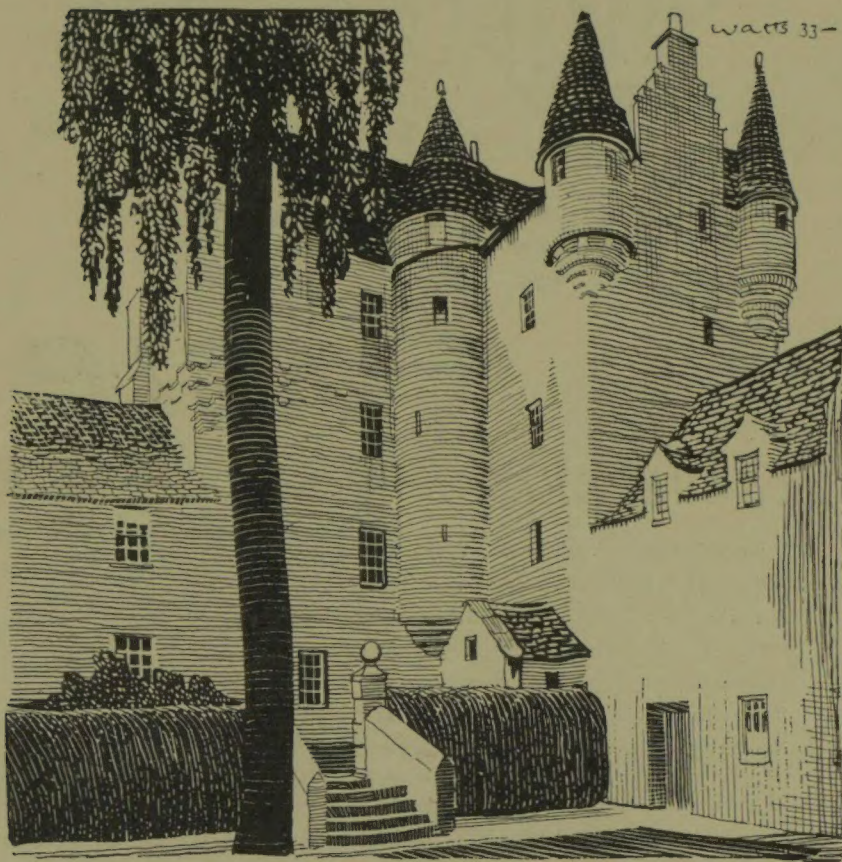
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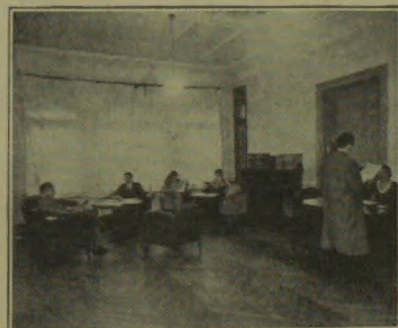
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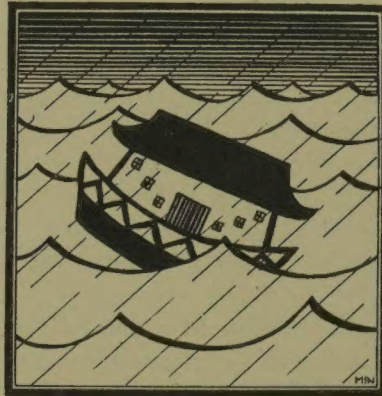
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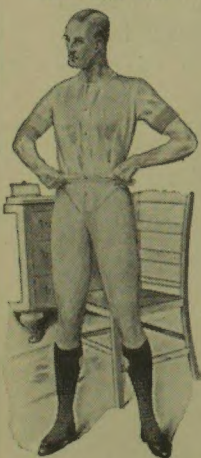
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 2, 1934.



**THE KING'S INTEREST, AS CHIEF OF THE ROYAL AIR FORCE, IN THE FIRST EMPIRE AIR DAY:  
HIS MAJESTY, WITH THE QUEEN, VISITING THE R.A.F. AERODROME AT BIRCHAM NEWTON.**

Empire Day, May 24, was chosen as the first Empire Air Day, and many R.A.F. stations throughout the country were opened for public inspection. The King and Queen, accompanied by Lord Londonderry, Secretary for Air, honoured the occasion by visiting the R.A.F. aerodrome at Bircham Newton, Norfolk, where they were received by Air-Marshal Sir Robert Brooke-Popham, Air Officer Commanding-in-Chief, Air Defence of Great Britain. His Majesty, it may be recalled,

is officially Chief of the Royal Air Force, and, curiously enough, it is the only service rank for which he has no uniform. At the aerodrome two bomber squadrons (Nos. 35 and 207) were ranged facing each other in parallel lines, while fourteen different types of machines were exhibited in hangars. Finally there was a flying display. Their Majesties were much interested in all they saw, and the King commended the remarkable efficiency shown by all concerned.



By G. K. CHESTERTON.

IT is certainly quaint that those who insist most on the idea of the Class War are often the same people who insist that there should be no War and no Classes. All three trains of thought, at least, are often found entangled in the views of the more wild and woolly sort of social idealist; though in this country he (or, quite as frequently, she) is generally more woolly than wild. It is an error, however, to suppose that such curiosities of verbal contradiction are peculiar to the Communist or even to the Revolutionist. Such things arise from something in the confusion of common thought, in the changes of practical politics, and in the very nature of the naming or defining of political parties. Those who would most proudly proclaim themselves the enemies of the Red Flag often carry a patchwork flag of equally motley colours. It is a similar paradox that those German reactionaries whose whole boast is that they have saved the Nation from Socialism still actually bear the name of the National Socialists. It is almost as curious that those who took the title of Unionists, to distinguish themselves from Home Rulers, often continued to claim the title of Unionists after they had actually granted a separation much more drastic than Home Rule.

But the whole history of the titles of political factions is very queer and inconsequent; and the title that lasts longest is often that of which the origin is totally forgotten or the very verbal meaning totally reversed. Everybody knows that the word Tory originally meant something very like the word Fenian. It meant an Irish outlaw presumed to be more or less in revolt against England and the Protestant Succession. Thus Toryism was imputed as a taunt to those suspected of Jacobitism. Thus at the beginning of the eighteenth century a Tory meant a man at least suspected of some tolerance of Popery. And yet by the end of the eighteenth century a Tory meant a man who could not possibly be suspected of the mildest tolerance of Popery; it meant a man like Eldon or Croker, who furiously refused any concession to Catholic Emancipation. The Irish title had been turned completely round, from the notion of being pro-Irish to the notion of being anti-Irish. As everybody also knows, it was the same with the eighteenth-century title proudly assumed by the opposite party. The word Whig came from the West of Scotland, where it was applied to the more inhumane sort of Puritan. By the time it had reached the gentry of South England, it came to be applied very largely to the more humane sort of Pagan. It came to be the almost arrogant title of a cultured aristocracy, among whom it was specially the fashion to detest fanaticism, and even to brand it with the blasting epithet of "enthusiasm." Here again we have the same strange process of reversal, by which a word which was originally used to describe a man like Peden the Prophet came to be used to describe a man like the Rev. Sydney Smith. The great Whig dynasty that began with Balfour of Burleigh butchering a helpless old man in the raving delirium of religion ended with the last Whig, Lord Melbourne, making his immortal remark: "No man has more respect for the Christian religion than I have; but when it comes to its intruding into private life..." Yet it had once intruded rather sharply into the private life of Archbishop Sharpe

The difficult question of the naming of parties is specially difficult in the case of those parties which aim at the extinction of parties. There is always the risk that, if all the citizens are supposed to belong to one party, either the citizenship will be narrowed until it stands for only one type, or the name will be widened until it stands for nothing at all. Thus in the one case, the danger of the Fascists wearing uniform is the danger of becoming—too uniform. In the other case, it is obvious that if every Nazi is by his very name a Socialist, there is really nobody who

many of the later terms were French or Italian rather than English. Liberal was a common term on the Continent before it came to Westminster; and Conservatism had not really been conserved there for very long. Mr. Belloc, in one of his political satires, has hit off this error with happy extravagance; he supposes the British Party System of the future to be strictly divided into Communists instead of Conservatives, and Anarchists instead of Liberals. And he makes the Prime Minister repudiate a third insurgent party by saying: "There is something un-English in the very name of Annihilationist. The old English party names of Anarchist and Communist are good enough for us."

But the Fascist spokesman, whatever we think of his case in other respects, had upon this point an even better reply; a refreshing and a real reply. He answered, in effect, that the word Fascist is not really borrowed from our sister-nation of Italy, but from our mother, the civilisation of Rome. Britain is built upon a Roman foundation, every bit as much as Italy; though a different chapter of accidents has chequered its history in each case, ever since it made England a Norman monarchy and Italy a litter of little republics. Whether this does or does not justify the appeal to the *fascies*, in a modern English party, there is no doubt that it justifies the appeal to Rome, in the general philosophy of English politics. The German Emperor did not consider himself less German because his flag bore the Roman Eagle; it was at least much more traditional, and therefore more German, than the Swastika. The French are not less French, but more French, because some of their cavalry wear helmets of the Roman pattern; or because they express, in a thousand legal and civil things, the greatness of their foundation in Rome.

The only doubt I have is whether even the greatest of these ambitions has enlarged itself to cover the greatness of Rome. The *Fascies* stood for a great many other things besides Fascism. The Eagle stood for a great many other things besides Empire. There is a sense in which it is true that the Roman spirit worked towards order; but it is certainly quite untrue that the order was ever uniform or undisturbed. Indeed, Rome was constantly waging civil wars at home, even while she was waging successful wars abroad. Now, it will be a grave misunderstanding of the Roman civilisation if it ever appears as the mere victory of Sylla any more than the mere victory of Marius. There are a hundred other things in the heritage of the Romans that might well be studied and valued by the new partisans of order. All of them are worth recording and some of them perhaps worth reconstituting. To mention only one out of a score of such things, there would be a great deal to be said for raising again that ancient and typically Roman institution of the Tribune of the People. Recognising that in one sense there generally is a Class War, in the sense in which Disraeli said that the nation consists of two nations, the Tribune of the People was an ambassador sent by the nation of the poor to the nation of the rich. Because he was an ambassador, his person was inviolable. Because he was the protector of the poor, he was himself under a permanent protection. This is only a casual instance; but it is at least tenable that we may learn something from the Tribune, instead of learning everything from the Lictors.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A PORTRAIT RELIEF (SOMETIMES CALLED "THE PORTRAIT OF A COURTESAN") WHICH MAY BE BY DESIDERIO DA SETTIGNANO (1428-1464).

The identity of the subject of this marble portrait is not known for certain, but the resemblance to the painted profile by Piero di Cosimo of Giuliano de' Medici's beautiful mistress, Simonetta Vespucci (who died in 1476), at Chantilly, is so close that the picture may well have been based upon the relief. There is no record as to the sculptor by whom it was carved, and it has at various times been attributed to many different artists, including Donatello and Francesco di Simone; the style, however, seems rather to point to the Florentine, Desiderio da Settignano.

is not a Socialist. I am not raising here any partisan question of the qualities and claims of such movements, either abroad or at home. But I am bound to say, in connection with this matter of titles, that the leader of our own branch of the movement certainly said one very sound and sensible thing in defending his claim to the title of Fascist. Sir Oswald Mosley was reproached with borrowing a foreign name from the politics of Italy. It was easy enough to answer, on the face of it, that most of our recent party titles have been foreign names, in the sense of being borrowed from the politics of Europe. Indeed, the English have a rather curious illusion about the native and rooted character of the names they actually use in politics. Apart from the sense in which even the Whig and Tory came from Scotland and Ireland rather than England,



MOUNT DENTIFORM (ABOUT 11,000 FT.): A FINE UNCLIMBED PEAK SITUATED NEAR THE EXPEDITION'S BASE CAMP ON SCIMITAR GLACIER—A REGION ABOUNDING IN SIMILAR PEAKS AND GLACIERS.

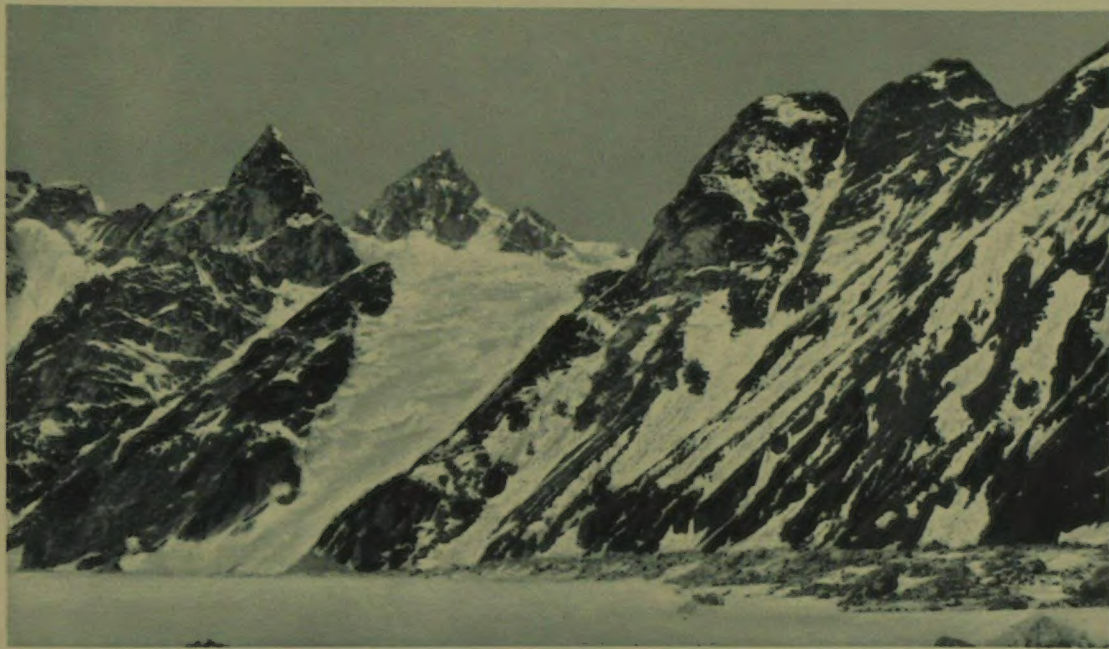
THE ski party of the expedition under Sir Norman Watson, Bt., which set out from the east to explore the "Mystery Mountain" (Mt. Waddington) group of the Coast Range in British Columbia, succeeded in its task of crossing the range and reached the Pacific Coast at Knight Inlet on April 20. This section of the expedition consisted of Sir Norman Watson, Wing-Commander Beauman, and the French Alpine guide, M. Camille Couttet. It was the first time that the Coast Range had been crossed from east to west; and a very difficult and hazardous feat had been accomplished with great

*[Continued below.]*

## ENVIRONS OF "MT. MYSTERY" INVESTIGATED: THE COAST RANGE CROSSED ON SKIS.



THE NORTH-EASTERN APPROACH TO "MYSTERY MOUNTAIN" (MT. WADDINGTON), THE "EVEREST" OF CANADA: A VIEW FROM THE CAMP NEAR THE FOOT OF FURY GAP—MT. WADDINGTON'S HIGHEST POINT LYING JUST BEYOND THE LONG ICE-SLOPE SEEN IN THE PHOTOGRAPH.

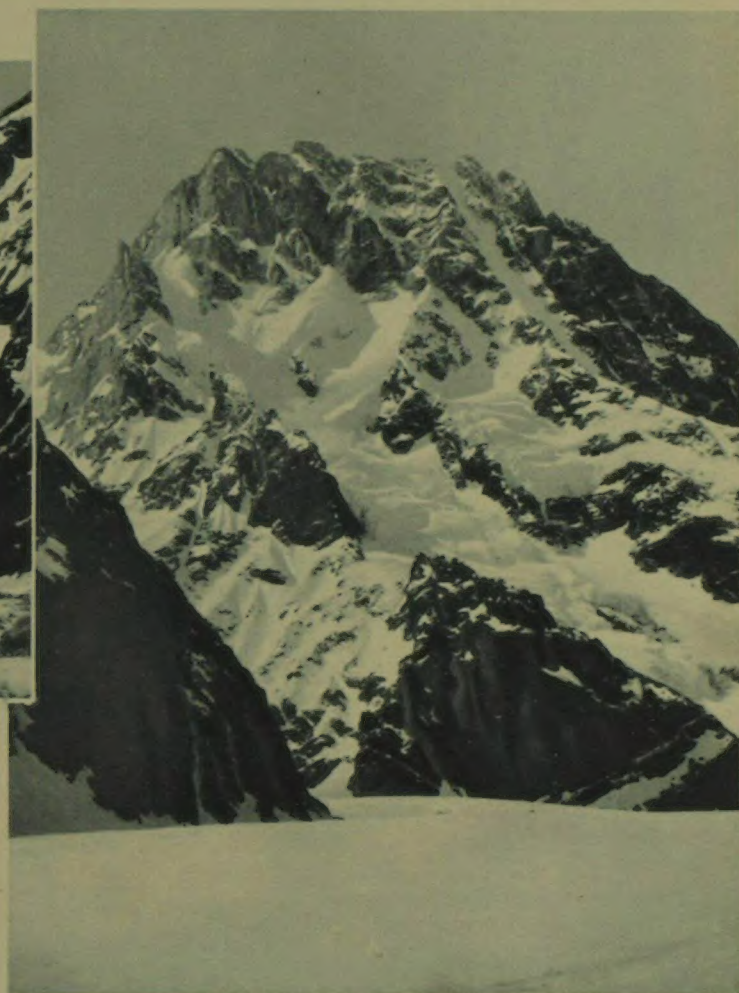


MOUNT GEDDES (CENTRE) FROM SCIMITAR GLACIER: AN UNCLIMBED PEAK OF 11,000 FEET, WHICH THE MOUNTAINEERING PARTY SCALED AS FAR AS THE FOOT OF ITS PYRAMIDAL TOP IN SEARCHING FOR A PASS TO THE FRANKLIN GLACIER ON THEIR WAY TO THE COAST.



THE SECOND GREAT ICE-FALL ON THE 25-MILE-LONG FRANKLIN GLACIER: A HEAVILY CREVASSED SLOPE WHICH THE SKI PARTY SKIRTED BY TRAVERSING A STEEP ROCKY WALL, CARRYING THEIR SKIS.

*[Continued.]* gain in knowledge of the surroundings of "Mystery Mountain." As described in our issue of March 10, this "magnificent and elusive peak," 13,260 feet high, has only in recent years been proved the highest in Canada. The main peak has never been climbed, for, like Everest, it reserves its greatest difficulties for the last few hundred yards. The Norman Watson Expedition was not attempting to climb "Mystery Mountain." It was completely successful in what it set out to do—an arduous task, in which, according to "The Times," "the last most difficult stages were the ascent of the ice slopes of Fury Gap, the precipitous massif of the Waddington Group, and a two-day descent of the great Franklin Glacier on skis." On April 7 "they climbed a hitherto unknown glacier to the height of 9000 ft., obtaining a fine view of Mount Waddington, only two miles distant."



MOUNT HICKSON, UNCLIMBED, OF 11,000 FT.: A MAGNIFICENT AND ROCKY NEIGHBOUR OF "MT. MYSTERY," WHICH THE EXPEDITION THOUGHT MIGHT BE CLIMBED FROM THE SIDE OPPOSITE TO THAT SHOWN.



FURY GAP (8700 FT.), BY WAY OF WHICH THE COAST RANGE WAS SUCCESSFULLY CROSSED FOR THE FIRST TIME FROM EAST TO WEST: THE ONLY KNOWN PASS TO THE FRANKLIN GLACIER AND TO "MYSTERY MOUNTAIN" FROM THE EAST SIDE OF THE RANGE.

# The World of the Kinema.

By MICHAEL ORME.

## SPECTACULAR MUSICAL COMEDY.

WHAT is wrong with the screen musical comedy of 1934? Perhaps the majority of my readers will deny that anything is wrong. Yet the finger on the pulse of public opinion—that finger which the conscientious critic is at pains to keep in active employment—would seem to indicate a vague dissatisfaction, amongst the discriminating, with the trend of the new American musical-cum-dance entertainments, of which we are promised a plethora during this year of grace. Judging by such samples as have already made their bid for popularity, the film-makers are vying with each other in the staging of gigantic dance ensembles. We have had armies of coryphées dancing on every conceivable erection of revolving platforms, mirrors, and staircases. We have had the intricate evolutions of water-maidens; we have now been introduced, in "Flying Down to Rio," shown at the Regal, to some sixty-odd dancing beauties strapped to the wings of a fleet of aeroplanes and indulging in more or less graceful physical jerks apparently in mid-air! The illusion is ingenious; the result probably succeeds in quickening the pulse of the less hardened film-goer, but the effect of dozens of bare limbs waving spasmodically at a seemingly giddy height is frankly sensational rather than beautiful. If a diver's kit allowed the generous display of feminine charms unveiled, we should probably have our coryphées in a deep-sea ballet cavorting amongst the codfish!

It would seem as if the film producers, in their ardent desire to "go one better"—a desire which I have always regarded as one of the major pitfalls of kinema-craft—were sacrificing story, romance, the tuneful ballad, and even the true spirit of the dance to the size and sensationalism of their "dancing numbers" and to a mistaken allegiance to realism. It is my personal opinion that the realistic representation of a story simply will not run in double harness with the fantastic inventions of the ballet-master. The film producers are taking a great deal of trouble in justifying the introduction of song—a wholly unnecessary labour, since the musical-comedy world is, and should be, completely artificial. All this bother over bringing in the ballad has, on the one hand, worked the song-writer hero or vaudeville artiste heroine to death, and, on the other hand, much reduced the opportunity for the interpolation of the catchy melody. Nor does it prevent the spectacular dance ensemble from growing far beyond the limits of any actual stage in the world. Once the picture reaches its big scene—such as the first night of the triumphant show in which hero or heroine turns the tide of fortune—realism goes overboard, the frontiers of the stage are frankly ignored, and the audacities of a Mr. Busby Berkeley (of "Wonder Bar" and "Fashions of 1934" fame) soar into unlimited space. Hundreds upon hundreds of dancing girls, "shot" from every possible angle, surge across the screen, weaving patterns that do infinite credit to their intensive training; yet, when all is said and done, do not achieve in their dazzling display the delightful exhilaration of a single dancer who knows his business, as does, for instance, Mr. Fred Astaire.

The gorgeous and spectacular dance ensemble is, I contend, a danger at the rate it is growing, and a wrongheaded realism is another. There was in the musical comedies borrowed from the stage at least a strong element of romance, and they were designed to carry, without any nonsense, their full complement of song and dance. Actually,

do not bring a complete distortion of character. Messrs. Nunnally Johnson and George Hembert Westley, who between them are responsible for "The House of Rothschild," presented at the Tivoli, have succeeded in keeping their melodrama of high finance within nodding distance of the truth, and can, indeed, quote chapter and verse for a good many picturesque incidents.

Such liberties as they have taken with actuality have obviously been dictated by two considerations—firstly, the personality and undeviating methods of their star, Mr. George Arliss; and secondly, the aptness of the moment for Jewish propaganda with an undercurrent of German persecution to drive it home. Who shall blame them, since the result has fitted Mr. Arliss with a part—or, rather, with two parts—such as he has not had for a long time, and provided not only a butt for his wit and cunning, but several rousing disturbances in the Frankfurt Ghetto? Taking it by and large, "The House of Rothschild" is excellent entertainment, planned on a large scale, moving in an atmosphere of momentous events, and preserving, withal, a plausibility of characterisation that does not extreme violence to history. I do not care for the romance of Nathan Rothschild's beautiful daughter Julia and one of Wellington's young officers—with a strong American accent!—which spills its



THE DOMINION DRAMA FESTIVAL AT OTTAWA: A SCENE FROM "MICHAEL," BY MILES MALLESON, THE PLAY WHICH WAS AWARDED THE BESSBOROUGH TROPHY FOR THE BEST PRESENTATION IN THE FESTIVAL.

In the recent Dominion Drama Festival at Government House, Ottawa, "Michael" was presented by Toronto Hart House Theatre and was directed by Edgar Stone.



THE ADJUDICATOR OF THE DOMINION DRAMA FESTIVAL AT OTTAWA: MR. J. T. GREIN, WRITER OF "THE WORLD OF THE THEATRE" IN "THE ILLUSTRATED LONDON NEWS" AND THEATRICAL "CRITICISMS IN CAMEO" IN "THE SKETCH."

Mr. J. T. Grein, whose page headed "The World of the Theatre" has been appreciated by our readers for so many years, was the final adjudicator for the Dominion Drama Festival, recently held at Government House, Ottawa.

the true musical comedy has never fallen out of favour; some of the earlier ones are, I believe, still in demand; and it is not difficult to foresee a renaissance of the type of "The Merry Widow." Undeniably the finest school of musical screen entertainment, however, still remains that created by Mr. Ernst Lubitsch and Mr. Erich Pommer. One has but to recall the witty invention of "The Love Parade" or "Congress Dances" to realise the opportunities that are being missed in the present development of the musical picture in Hollywood. I say deliberately in Hollywood, for it pleases me to think that we have, fortunately for ourselves, a certain measure of protection in our dancing comedians. Mr. Jack Hulbert, Miss Cicely Courtneidge, and Mr. Jack Buchanan—to mention but a few names—are individual artists whose vehicles must, to suit their personalities and their comic inspiration, take on the edge of artificiality.



"MARCO MILLIONS," BY EUGENE O'NEILL: A PRIZE-WINNING PLAY IN THE DOMINION DRAMA FESTIVAL.

"Marco Millions," presented by the Ottawa Drama League, and directed by Julia MacBrien, was awarded the Plaque for the best presentation in English, excluding the winner of the Bessborough Trophy.

Photographs by Karsh, Ottawa.

Hollywoodian saccharine into the sterner stuff of big business. Neither the lovely Miss Loretta Young nor Mr. Robert Young can make these two conventional figures anything but an unnecessary pandering to box-office demands for "love interest." Nor do I find, either in Mr. Arliss himself or in his four banker brothers, any of the racial qualities of the Jew other than a superficial veneer. On the other hand, the director, Mr. Alfred Werker, has made good use of his pictorial opportunities, both in the huddled old houses of the Ghetto behind its grille of chains, and in the spacious settings of affluence and political conference. His crowd-scenes are lively and exciting, and he keeps the drama of the financiers' great gambles at high tension to the end.

Mr. Arliss appears first as Mayer Amschel Rothschild, the Frankfurt moneylender, carefully amassing his gulden (or, as Mr. Arliss would have it, his "gulden"), and exhorting his sons in a death-bed harangue to attain to power through wealth but to preserve their dignity; later as Mayer's son, Nathan Rothschild, financing the Allies against Napoleon. He gives in both cases a grand performance. It is all typical Arliss—the sly fox, the sentimentalist, the loving husband with a sigh for the rose his wife has sent him, the fighter with his back to the wall and a glint in his eye, the diplomatist, the idealist, the humourist. All neatly dovetailed and "put over" with superb technique, immensely effective and entertaining. He is, as usual, loyally supported by his wife and an excellent company of such dimensions that I can only single out the strong and racy portrait of the old Mother, a power behind the throne of the Rothschilds, beautifully drawn by Miss Helen Westley.



"ELIZABETH THE QUEEN," BY MAXWELL ANDERSON: JOAN MILLER (LEFT) AS QUEEN ELIZABETH, WINNER OF A MEMENTO FOR THE BEST PERFORMANCE. "Elizabeth the Queen" was presented by the Vancouver Little Theatre Association, and was directed by Frank Johnstone. Joan Miller played Queen Elizabeth, and won the memento presented by her Excellency the Countess of Bessborough to the lady whose individual performance was adjudged to be the best in the final competition.

## "THE HOUSE OF ROTHSCHILD."

Recent intensive training in the quasi-historical film has prepared us to accept with equanimity the inaccuracies which represent the scenario-writer's obeisance to the gods of Romance and Sentiment. Nor do such inaccuracies matter, except to the stickler for hard fact, as long as they

# "THE HOUSE OF ROTHSCHILD"— A GEORGE ARLISS FILM TRIUMPH. JEWISH FINANCE THAT HELPED TO BREAK NAPOLEON.



MAYER AMSCHEL ROTHSCHILD (GEORGE ARLISS), FOUNDER OF THE HOUSE, GIVES DEATH-BED INJUNCTIONS TO HIS FIVE YOUNG SONS (INCLUDING NATHAN, EXTREME RIGHT) ABOUT THE BANKING BUSINESS—(INSET, TOP RIGHT) NATHAN ROTHSCHILD IN AFTER LIFE (GEORGE ARLISS).



THE ROTHSCHILD BROTHERS, INCLUDING NATHAN (2ND FROM LEFT) WITH THEIR MOTHER, GUDULA ROTHSCHILD (HELEN WESTLEY)—(INSET, TOP LEFT) THE LOVERS, NATHAN'S DAUGHTER JULIE (LORETTA YOUNG, LOWER LEFT), AND CAPT. FITZROY (ROBERT YOUNG, LOWER RIGHT).



NATHAN ROTHSCHILD (GEORGE ARLISS) ARRIVES AT HIS MOTHER'S HOUSE IN FRANKFURT TO FIND IT BEING STONED BY A GANG OF HOOLIGANS—(INSET, TOP LEFT) BARON LEDRANTZ (BORIS KARLOFF), A PRUSSIAN BANKER WHO HAD CAUSED ANTI-JEWISH POGROMS IN GERMANY.



NATHAN ROTHSCHILD (GEORGE ARLISS, WITH BUTTON-HOLE, FACING CONFERENCE CHAIRMAN) LEARNS THAT HIS LOAN TERMS WERE REJECTED, REALLY THROUGH PRUSSIAN ANTI-JEWISH PREJUDICE—(INSET, LOWER LEFT) THE DUKE OF WELLINGTON (C. AUBREY SMITH).



NATHAN (GEORGE ARLISS, CENTRE) READS TO HIS WIFE, MOTHER, AND BROTHER JAMES (MURRAY KINNELL) A CARRIER-PIGEON MESSAGE WITH NEWS OF NAPOLEON'S ESCAPE FROM ELBA—(INSET, TOP LEFT) GUDULA ROTHSCHILD (HELEN WESTLEY).

"The House of Rothschild" was given its *première* at the Tivoli, on May 24, in aid of the fund for German-Jewish women and children and the Personal Service League. This picture has enabled Mr. George Arliss, the famous film actor, to give one of the finest of his many fine performances. He takes two parts: first that of the old Jewish banker of Frankfurt, Mayer Amschel Rothschild, founder of the house; and then that of his son Nathan, who, as chief at their headquarters in London, becomes a great financial figure in the Napoleonic wars. After Napoleon's exile to Elba, Nathan's bid for a great Allied loan to France is rejected through the hostility of an anti-Jewish Prussian banker, Baron Ledrantz. Nathan outwits him, and Ledrantz retaliates by pogroms on Jews in Germany. The five Rothschild brothers hasten to protect



WELLINGTON (C. AUBREY SMITH) IS TOASTED AT A BANQUET IN HIS HONOUR AFTER NAPOLEON'S BANISHMENT TO ELBA; BUT LATER, LEARNING THAT NATHAN ROTHSCHILD WAS NOT INVITED, LEAVES TO VISIT HIM—(INSET, TOP RIGHT) NATHAN'S WIFE (MRS. ARLISS).

their mother in Frankfurt, where Nathan finds hooligans stoning her house. When Napoleon escapes from Elba the Allies ask Nathan for a loan, and he consents only when they sign an agreement to grant freedom to Jews. A criticism of the film—now on at the Tivoli for a run—appears on our "World of the Kinema" page.



1. TORONTO AS IT WAS 87 YEARS AGO: A DRAWING DESCRIBING IT AS "THE CAPITAL OF CANADA WEST," REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF JANUARY 30, 1847, WHERE IT WAS STATED TO RESEMBLE SOUTHAMPTON.

## TORONTO'S CENTENARY: FROM "CONSTABLE" VILLAGE TO CANADA'S SECOND CITY IN A HUNDRED YEARS.



2. TORONTO IN 1847: ANOTHER VIEW FROM THE SAME ISSUE (AS THAT IN NO. 1) WHICH DESCRIBED IT AS HAVING ADVANCED, IN 30 YEARS, "FROM A SMALL VILLAGE OF WOODEN HOUSES TO A CITY"—(EXTREME LEFT) THE BRITISH COLONIST OFFICE.



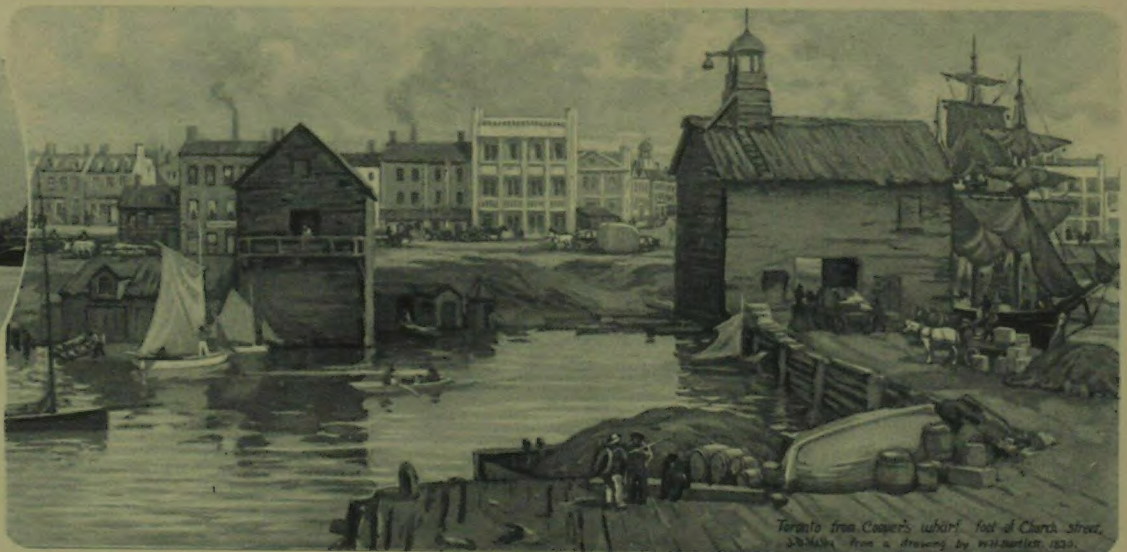
3. TORONTO OF TO-DAY: A TYPICAL SCENE OF MODERN LIFE IN KING STREET, WITH ITS TALL SKY-SCRAPERS, MOTOR-CARS, AND ELECTRIC TRAMWAYS.



4. "TO LOOK DOWN ON IT TO-DAY FROM THE AIR IS LIKE FLYING ABOVE A CRATER OF CONCRETE . . . FAÇADES, ROOF-TOPS AND SKY-SCRAPING TOWERS . . . CRISS-CROSSED BY BUSY THOROUGHFARES": AN OVERHEAD VIEW OF MODERN TORONTO.



5. TORONTO'S WATER-FRONT IN 1934—A CONTRAST TO THAT OF 1834 (SEEN IN NO. 6): SHOWING (L. TO R.) THE ROYAL YORK HOTEL (THE LARGEST BUILDING VISIBLE), THE CITY HALL CLOCK-TOWER (BACKGROUND), AND THE CANADIAN BANK OF COMMERCE (THE BIG TOWER).



6. TORONTO'S WATER-FRONT IN 1834—A CONTRAST TO THAT OF 1934 (SEEN IN NO. 5): A PAINTING BY J. D. KELLY FROM A DRAWING DONE BY W. H. BARTLETT IN 1830, SHOWING COOPER'S WHARF (RIGHT FOREGROUND) AND OLD ONTARIO HOUSE (THE WHITE BUILDING, CENTRE), LATER THE WELLINGTON HOTEL.

On Empire Day, May 24, Toronto kept the centenary of its official incorporation as a city in 1834. It had previously been known (since 1793) as York, but in 1834 it reverted to the older Indian name of Toronto (meaning "place of meeting"). The High Commissioner for Canada, the Hon. G. Howard Ferguson, writes: "That a city of over 800,000 people should have sprung up in so short a time from little more than a village savours of the miraculous. . . Pictures of Toronto at that time (1834) remind one vaguely of a Constable impression of an English village on a Sunday afternoon. To look down on it to-day from the air is like flying above

a crater of concrete. . . It is the second largest city in Canada and one of the great industrial centres of the world." In 1834 its population was about 9250. Our illustrations Nos. 1 and 2, from contemporary issues of this paper, show its aspect in 1847. The Governor-General of Canada, Lord Bessborough, went to Toronto for the centenary celebrations on May 24, and formally reopened Fort York. On his arrival at the main entrance of the City Hall, with Lady Bessborough, there was a slight *contretemps*, as apparently they had not been informed that arrangements had been made to welcome them at another entrance.

# THE GREATEST OPEN-AIR SPECTACLE OF SUMMER: THE ALDERSHOT TATTOO.

THAT world-famous spectacle of the English summer season, the Aldershot Tattoo, is to be held this year at the Rushmoor Arena on the nights of Saturday, June 16, and of June 19 to 23 inclusive. There is every reason to expect again a pageant at least as magnificent as any of those upon which the Tattoo has in recent years built up its extraordinary popularity; and it is confidently believed that the unbroken record of an increased attendance each year will be maintained. There were 421,500 visitors in 1933. Such success would not be possible without extensive rehearsals far in advance of the opening date by the 5000 troops taking part. "Rally of Empire" is the motif of this year's Tattoo, and is also the title of its wonderfully spectacular climax. Another magnificent episode is illustrated here—the siege and capture of Namur by William of Orange in 1695.



THE SIEGE OF THE FORTRESS OF NAMUR BY THE TROOPS OF KING WILLIAM III. IN 1695—(ABOVE) THE ASSAULT; AND (BELOW) BRILLIANTLY UNIFORMED FRENCH TROOPS LEAVING THE TOWN WITH FULL BATTLE HONOURS: A DAYTIME REHEARSAL.

# THE WORLD OF SCIENCE.

## A MYTHICAL MONSTER.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A NEWSPAPER cutting was sent to me a day or two ago recording the capture of a "strange sea creature 13 ft. long, by a fisherman at Findhorn, Morayshire." It was suggested that "it may help to solve the mystery of the Loch Ness monster." Some who saw it suggested that it might be a "Regalecus," or "oar-fish." Now, on the evidence of the rather unsatisfactory photograph now before me (seen reproduced in Fig. 2), I shall be somewhat surprised if it turns out

breast-fins, behind the gill-covers, are very small; but the "pelvic fins," answering to the hind-limbs of land animals, are of great length and rod-shaped, with an oar-like lobe of skin at the tip. But the shaft of the oar bears also a small lobe of skin near its middle. The tail-fin has become reduced to a mere vestige. The coloration of the body is striking, having the sheen of silver and red fins; but scales are absent. It has been said to swim with the head partly out of the water, when the long rays surmounting the head look like a red mane—hence, it has been suggested, it has more than once done duty for the sea-serpent! But if such a thing ever has been seen, it must have been a fish in its death-throes, for its real home is the deep sea, and deep-sea fish never come to the surface to feed.

And now as to that other relation of the oar-fish—the "deal-fish" (*Trachipterus*), known also as the "ribbon-fish," of which there are ten species. The northern species, *T. arcticus*, is the best known, and attains to a length of about eight feet. At various times specimens have been stranded on the coasts of Scotland. But they occur with greater frequency off the Scandinavian coast, where they seem to approach

mode of swimming—turned half-sideways. The oar-fish, as already remarked, has no tail at all.

In many ways, an even more extraordinary type is the "unicorn-fish" (*Lophotes cepidanus*). It is a near relation of the deal-fish, and about five feet long. But it differs in some striking particulars. To begin with, the pelvic fins, so long in the oar-fish, are here reduced to the condition of mere vestiges. The mouth cannot be protruded in the form of a tube, as in the oar-fish or the John Dory, and there is a small tail-fin. But its most striking feature is a great, curved horn set on a broad base on the top of the head. It forms the commencement of the dorsal fin. The "ribbon-fish" are indeed remarkable among fishes for the extraordinary forms they take. For in addition to those just described are the Indian Regalecus, with a body so slender as to be rod-shaped; and Stylophorus, an exceedingly rare form which has a long, whip-like termination to its tail. Its mode of feeding is indeed singular. A dweller in the deep sea, it approaches its prey by stealth. Getting under its intended victim, it suddenly jerks the head backwards and shoots out a long, protrusible, funnel-shaped mouth, which instantly sucks down



1. THE OAR-FISH (*REGALECUS GLESNE*), A DEEP-SEA DWELLER, WHICH, IT WAS SUGGESTED AT THE TIME, MIGHT EXPLAIN THE FINDHORN "MONSTER" (SEEN IN FIG. 2): AN ANIMAL OF THE GREATEST FRAGILITY, WHICH INVARIABLY FALLS TO PIECES WHEN HANDLED AT THE SURFACE.

to be anything more than an unusually large female conger-eel, perhaps only slightly under 10 ft. long!

My reasons are as follows: the oar-fish (*Regalecus glesne*), sometimes called the "King of the Herrings," because it is supposed to accompany herring shoals, lives in deep water, down to 300 fathoms, and apparently comes to the surface only when in a moribund condition. And, like all deep-sea fish, its body is exceedingly fragile, so that it breaks in pieces on any attempt to move it about, unless the most extreme care and skill is displayed. Ranging up to a length of 30 ft. or more, it has a depth of body of about 14 in., yet in thickness it would scarcely exceed 2 in. This extreme slimmness partly accounts for its fragility: but the bones are also extremely soft, and the same is true of the muscles, or "flesh."

Bearing this in mind, take note that this "monster," which I shall venture to call a conger-eel, is said to be a foot thick. A conger of this size would have a thick, barrel-shaped body. And this is clearly indicated in another photograph (not reproduced here). A significant point about this photograph is the presence, just behind the head, of a crescent-shaped mark, of just the size and shape that the gill-opening would have in a conger. The oar-fish would show a great gill-cover enclosing the cavity forming the gill-chamber, agreeing in this with most other fishes. Furthermore, an oar-fish could not be lifted up and down by levers, as is being done in this photograph. It would break in pieces under any such strain. Now everyone knows what a conger-eel looks like. But this is by no means true of the oar-fish, or the nearly-related deal-fish (*Trachipterus*). Hence, then, partly to justify my contention, and partly because these two fishes are of quite extraordinary interest, and do occasionally get cast ashore on our coasts, I propose to give a brief summary of what is known of their many singular structural peculiarities, and of what is known of their life-history.

Let me begin with the oar-fish (*Regalecus glesne*). Attaining, as I have said, to a length of 30 ft. or more, the back, for the whole of its length from the top of the head to the tail-base, bears a long, low fin. But the first twelve rays surmounting the head are produced into long, graduated, curved rods, forming two distinct groups and expanded at their tips into a lobe of skin. The



2. SUGGESTED AS THE EXPLANATION OF THE LOCH NESS "MONSTER": THE CREATURE LANDED AT FINDHORN, IN MORAYSHIRE, WHICH IS SUSPICIOUSLY LIKE A LARGE FEMALE CONGER-EEL.

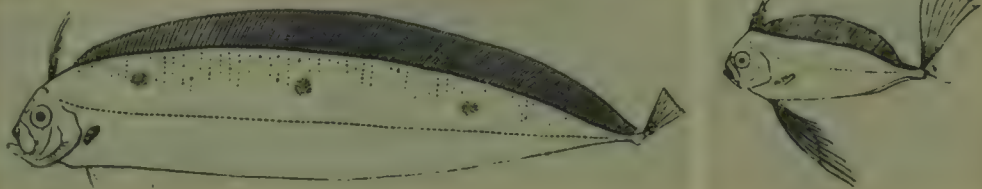
The creature illustrated here was recently landed at Findhorn, Morayshire (about twenty-five miles from Loch Ness), and it was at once suggested that here, at last, was a plausible explanation of the Loch Ness "monster." Fishermen suggested that the creature might be a *Regalecus*, or oar-fish; but, as pointed out in the article on this page, a variety of circumstances makes this practically impossible.

the shore on a flood-tide, becoming stranded when it recedes. In swimming, the body is said to be held, not with the back upright, but sloping either to the right or left. The anterior part of the dorsal fin is less developed, and runs less far forward than in the oar-fish. But the most remarkable point of difference lies in the tail-fin, which is small and turned up at right angles to the line of the back. No other known fish has so strange a tail, and its function is unknown. It may be an adjustment to its peculiar

the unsuspecting quarry. This jerking backwards of the head is effected by a special modification of the bones of the skull and vertebral column.

The whole life-history of these kinds of fish, from the egg to the adult, is marked by features arresting in their singularity. This much will be apparent on a glance at the accompanying figure of the larva of a *Trachipterus*. For the long rays which surmount the head in the adult here take the form of threads of prodigious length. And the same is true of the rays of the pelvic fin. The tail-fin, it will be noticed, is relatively larger than in the adult, and has its lowermost ray produced into a long filament recalling that of *Stylophorus*. Later, the tail turns straight upwards and the lower filament is reduced to vanishing-point; while the pelvic fin assumes an elongated triangular shape.

If the Findhorn "monster" had borne any resemblance to an oar-fish, it would have been reflected in the descriptions given of it. It cannot be a "Frost-fish" (*Lepidopus*), for this does not exceed a length of six feet, and is not one foot thick.



3. THE ADULT DEAL-FISH (*TRACHYPTERUS*; LEFT): A NEAR RELATIVE OF THE OAR-FISH, BUT HAVING A GREATLY REDUCED CREST AT THE TOP OF THE HEAD AND A TAIL TURNED SHARPLY UPWARDS; AND (RIGHT) TWO LARVAL STAGES OF THE DEAL-FISH—THE YOUNGER (ABOVE) WITH THE RAYS OF THE FORE-FIN PRODUCED INTO FILAMENTS OF PRODIGIOUS LENGTH, AND THE ELDER (BELOW) WITH THE TYPICAL, UPTURNED TAIL.

**THE  
NEW 36-INCH  
REFLECTING  
TELESCOPE  
AT  
GREENWICH  
OBSERVATORY:**

**AN INSTRUMENT  
THAT HAS BEEN  
IN USE FOR  
WEEKS, BUT WILL  
BE OFFICIALLY  
ACCEPTED  
TO-DAY, JUNE 2.**

TO the generosity of Mr. William Johnston Yapp, the Royal Observatory, Greenwich, is indebted for a new 36-inch reflecting telescope, and the spacious building and dome in which it is housed. The presentation was made by Mr. Yapp in recognition of the work of Sir Frank Dyson as Astronomer Royal. The instrument has been installed for some weeks; and astronomers have been using it in advance of the official acceptance by the First Lord of the Admiralty, Sir Bolton Eyres-Monsell, which was arranged to take place to-day, June 2. Hitherto the Royal Observatory's largest reflector has had a 30-inch mirror. The new instrument (which, with the dome, was constructed by Messrs. Sir Howard Crabb, Parsons and Co. at a cost of £15,000) has a mirror of 36-inch diameter; and a secondary mirror of fused quartz instead of glass—the first time that that material has been used for the purpose in this country. The telescope is equipped with a large slitless spectrograph which is being employed in determining the temperature of stars as indicated by the distribution of light in their spectra. Later a large slit spectrograph is to be added and other problems in astrophysics will be attempted. The telescope is "set" on a star by means of coarsely divided circles, and to move the telescope in right ascension or declination the observer merely presses a button and electric motors do the rest. When "set," it is kept pointed at the object under observation by electrically driven clockwork which keeps the polar axis turning at the rate required to compensate exactly for the earth's rotation. The dome is constructed of steel ribs covered with papier-mâché.



## BOOKS OF THE DAY.

THERE is a pathetic irony about posthumous literary fame, for, however stimulating to the devotee, it is of doubtful value to the recipient. What shall it profit a man to have a monument put up to him after he is dead, if during life he suffered from neglect or felt himself to be a failure? I am all for keeping green the memory of our poets, but too many of them have been allowed to starve or languish in obscurity until death set the seal on their reputation. How much better it would be if, besides commemorating them after they are gone, we could do

Middle Ages. There is some evidence for another interesting blood tie. "General Gordon, the hero of Khartum," we read, "and Adam Lindsay Gordon, who were at Woolwich together (1848-51), were great friends, and the General at any rate believed the poet to be related to him."

In the pedigree of Parnassus, Adam Lindsay Gordon holds an exceptional position. There have been eminent poets, from Pindar to Masfield, who have celebrated sporting pursuits in verse, while countless sportsmen have dropped into doggerel, but I cannot recall another equally at home in the saddle and skilled in song-craft. In Australia he was hailed as a prince of steeplechasers, while his poems, apparently, received scant attention; but towards the end he grew sick of the racing world, and longed for recognition as a writer. He evidently had an innate turn for versifying, to which some of his boyhood friends bear witness, and he wrote much more than he published. After his death, many of his MSS. were burnt, some at his own direction, and others by his widow, who, we learn, had taken little interest in his writings. Mr. Sladen is fond of alluding to Gordon as the "Burns" of Australia. The comparison may be considered appropriate in so far as his poems describing the Bush and the stock-farm are full of "rugged maxims hewn from life," which, we are told, have become proverbial in the land of his adoption.

Apart from these homelier themes, sporting and pastoral, there might be some ground, it seems to me, for calling Gordon the Australian "Swinburne." On reading certain poems, which were new to me, I was astonished at the closeness of the Swinburnian echoes—touched, however, with a virility strange to the original—in such pieces as "Doubtful Dreams" (itself a Swinburnian phrase) and, above all in "The Swimmer," which ends thus—

I would ride as never a man has ridden  
In your sleepy, swirling surges hidden,  
To gulfs foreshadowed through straits forbidden,  
Where no light wearies and no love wanes.

On comparing dates, I am curious to learn how Gordon came by a copy of Swinburne. Mr. Sladen, although

mentioning the influence, does not enlighten us on this point. There is no allusion to Swinburne in the account of Gordon's meetings with Father Tenison Woods, who discussed literature with him and lent him many books. Father Woods was the first literary person he came across in Australia, and this friendship gave a new turn to Gordon's life. Swinburne's "Atalanta in Calydon" appeared in 1865, and "Poems and Ballads" in 1866. Gordon, who was four years older than Swinburne, published his first volume, "Sea Spray and Smoke Drift," in 1867. His second, "Bush Ballads and Galloping Rhymes," was just out at the time of his suicide in 1870, and had been enthusiastically reviewed, from the proofs, by his friend, Henry Kendall. Apparently in reference thereto, Gordon wrote to another friend: "I enclose you a letter of Kendall's. He is reckoned the best critic of poetry here, and he is certainly the best poet. A. C. Swinburne has sent him a most complimentary letter upon a work of his which went home—indeed, a sort of rhapsody." Swinburne lived on nearly forty years after Gordon's death, and doubtless knew his work. I have not at hand the means of discovering whether he published any comment on the poet who flattered him by imitation. Some of my readers may be better informed.

Besides this poetic debt, some other points of affinity between the two men, otherwise so different, suggest themselves to me. I have heard Swinburne called "the poet of suicide," and one can imagine the effect on Gordon's despondent mind of such poems as "Ilicet" or "The Garden of Proserpine." Like Swinburne, Gordon suffered a serious love disappointment in early manhood. He resembled him in his love of the sea and swimming, and in a habit of declaiming verse out of doors before some inspiring scene. Like Swinburne, too, he was of patrician birth. I have just found, moreover, another unexpected point of similarity, mentioned by Clara Watts-Dunton in her book,

"The Home Life of Swinburne," in an anecdote about "Swinburne's splendid horsemanship" in his younger days.

No one interested in the Australian poet should overlook a memoir published some time back, which Mr. Sladen mentions as "full of fresh information," namely, "THE LIFE OF ADAM LINDSAY GORDON." By Edith Humphris. Author of "The Life of Fred Archer." Illustrated (Part-ridge; 8s. 6d.). Mr. Sladen's book contains a drawing of Cheltenham College by the late T. J. Humphris, architect of the college Chapel, now the library containing his old school's memorial to Gordon, and a note states that T. J. Humphris was the grandfather of Miss E. M. Humphris. Hence the atmosphere of enthusiasm in this very interesting biography, and of familiarity with the scenes of Gordon's boyhood and adolescence. The author herself recalls that she once collaborated with Mr. Sladen in an earlier book, "Adam Lindsay Gordon and His Friends in England and Australia." Miss Humphris possesses no exuberance of style, but she provides a plenitude of facts.

A new literary biography of outstanding value, if less topical at the moment, is "BEN JONSON." By John Palmer. Illustrated (Routledge; 12s. 6d.). That curious tendency in writers towards imitation or subconscious plagiarism is here again exemplified. Alluding to the "Discoveries," a collection of notes gathered after Jonson's death (in 1640), Mr. Palmer writes: "Jonson, even when he is jotting down his thoughts and impressions of things nearest to hand and heart, falls naturally into the phrases of antiquity. . . . 'A single leaf of the Discoveries,' exclaimed Swinburne, 'is worth all his lyrics, tragedies, elegies, and epigrams together! Do but consider,' he begs, 'its fresh and vigorous spontaneity.' Alas! the scholars on whom Swinburne thrust this 'little golden book' with such enthusiasm soon reduced his contentions to an apparent absurdity. It was easy to show that these fresh, vigorous, and intimate thoughts and confessions were little more than a series of excerpts and echoes from the classical writers."

Those who wend their way to Poets' Corner, to see the new bust of Adam Lindsay Gordon, may observe within those venerable walls an earlier memorial—to the first of our Poets Laureate. In reference thereto, Mr. Palmer writes: "We know nothing of the manner of his death or burial. . . . Jonson was borne to the Abbey, set down, and then somehow forgotten. Sir John Young of Great Milton, passing shortly afterwards, found no epitaph or inscription on the slab which covered his grave, and gave eightpence to a mason to carve the words which we read to-day—'O Rare Ben Jonson.'"

I conclude with a "library list" of other books attractive to literary folk, hoping to discuss them more fully later on. They are "SHELLEY AND BYRON." A Tragic Friendship. By Isabel C. Clarke. Illustrated (Hutchinson; 18s.). LIFE AND MISADVENTURES OF MIGUEL DE CERVANTES."



THE HAPPY ENDING OF A SHOCKING UNITED STATES KIDNAPPING CASE—ILLUSTRATED ON THE OPPOSITE PAGE: SIX-YEAR-OLD JUNE ROBLES (SECOND FROM RIGHT), OF TUCSON, ARIZONA, WHO WAS KIDNAPPED AND KEPT IN A PIT FOR NINETEEN DAYS; PHOTOGRAPHED WITH HER FAMILY AFTER HER RESCUE.

The details of the kidnapping of June Robles and her rescue will be found on the opposite page. The members of her family seen here are (l. to r.) Fernando Robles, her father, and Mrs. Fernando Robles; her sister, Sylvia Robles; and (at back) her uncle, Carlos Robles, who was with the rescue party, and her grandparents.

something to encourage them while alive! There is one very simple and inexpensive method, and that is—to buy their books: a proceeding far more satisfactory to them than subscribing to a statue or a bust!

It is not always easy, however, to pick out winners from the field of current literature, among a bewildering number of entrants for the Immortality Stakes. The Australian critics and reading public of sixty to seventy years ago, therefore, need not be blamed unduly if they omitted to make a "best seller" of one destined to be acclaimed later as their national bard, and recently accorded the unique distinction of being the first overseas singer commemorated in Poets' Corner. On the same day as the unveiling ceremony performed there recently by the Duke of York, there was published (as the Westminster Abbey memorial volume) "ADAM LINDSAY GORDON": the Life and Best Poems of the Poet of Australia. By Douglas Sladen. With eight illustrations (Hutchinson; 6s.). I have been engrossed in this book, for it reveals a personality and career of singular fascination, accentuated by the tragedy that stilled too soon a voice so rich in achievement and promise. Mr. Sladen was the prime mover in organising the memorial, on the centenary of the poet's birth, and his book should win many Empire readers.

Opinion seems still divided on Gordon's claim to represent Australia, as I gathered the other day from a talk with an Australian friend, who pointed out that he was not one of the native-born. Personally, I do not consider this objection decisive, in a comparatively young nation, as against his authentic expression of the Australian spirit during the last seventeen years of his life. Mr. Sladen, I think, makes out a strong case for him on this score, and at the same time adds the remark that Australia "has never listened to her other chief poet, Henry Kendall," who, I believe, was a son of the soil.

Gordon himself was born in the Azores in 1833, spent his youth mainly at Cheltenham, and went to Australia in 1853. He died by his own hand, near Melbourne, in 1870, in a mood of despair induced by debts and disappointments, ill-health and the effects of riding accidents, and the failure of his claim to a Scottish inheritance. He belonged to an ancient house, and was actually then the head of his family, but an alteration in the laws affecting entail suddenly destroyed his chance of succession. Mr. Sladen traces Gordon's lineage, which contains many historic names, and mentions that, although he was not, apparently, related to Byron, they had a common ancestor in the early



THE HAPPY ENDING OF ANOTHER NOTORIOUS UNITED STATES KIDNAPPING CASE—WHICH IS ILLUSTRATED ON THE OPPOSITE PAGE: MR. WILLIAM F. GETTLE, THE WEALTHY OIL MAGNATE, WITH HIS FOUR CHILDREN AFTER HIS RESCUE BY THE POLICE.

By Mariano Tomás. Translated from the Spanish by Warre B. Wells. Illustrated (Allen and Unwin; 10s. 6d.); "AN ANTHOLOGY OF WRIT." Selected by Guy Boas, (Macmillan; 6s.); "BOOKS ON THE SHELF." By T. J. Hardy (Philip Allan; 7s. 6d.); and two new companion volumes—"CARLYLE." By D. Lammond, and "DUMAS PÈRE" by G. R. Pearce (Duckworth; 2s. each). These belong to the popular Great Lives series. C. E. B.

# KIDNAPPING—THE WORST "RACKET" IN THE U.S.A.: NOTORIOUS CASES.

(SEE ALSO PHOTOGRAPHS ON OPPOSITE PAGE.)

JUNE ROBLES.



THE CORRUGATED-IRON "BOX," WHICH WAS SUNK IN THE ARIZONA DESERT, IN WHICH KIDNAPPERS KEPT LITTLE JUNE ROBLES FOR NINETEEN DAYS; AND MR. HOUSTON, WHO FOUND HER, HOLDING UP THE CHAINS BY WHICH SHE WAS SECURED.



THE HOLE IN WHICH JUNE ROBLES WAS KEPT IN THE "BOX"—COVERED WITH THE TIN SHEET WITH AIR-HOLES PUNCHED IN IT, SEEN ON THE LEFT: CRAMPED AND HORRIBLE QUARTERS IN WHICH SHE LAY ON VERMINOUS SACKING.



"THEY BROUGHT ME THINGS TO EAT, BUT THEY WERE NOT GOOD": SOME OF THE MEAGRE PROVISIONS FOUND AT THE KIDNAPPERS' PIT—TO WHICH WAS ADDED WATER CONTAINED IN GARBAGE-CANS.

One of the most shocking of all the kidnapping outrages from which the United States have been suffering during recent years was perpetrated when June Robles, the six-year-old daughter of Mr. Fernando Robles, a wealthy cattle-rancher of Arizona, was kidnapped and kept in a pit in the desert for nineteen days. At the end of this time a mysterious letter from Chicago to the local County Attorney gave a hint of the child's whereabouts. The hole in which she was found was hidden under a spiked bush of cactus. An attempt had been made to construct inside the pit a cage of corrugated-iron sections. Motor-chains and dog-chains were fastened to the victim's ankles and to an iron pipe rammed in the earth. The sacks on which she slept were infested with vermin. The desert country of Arizona is, of course, subject to violent alterations of temperature—the cold at night being piercing, while the temperature on the day on which June Robles was found reached 110 degrees, the inside of the pit being even hotter.

WILLIAM GETTLE.

At the time that little June Robles was restored to her family in Tucson, Mr. William F. Gettle, the wealthy oil magnate, was rescued by the police, who found him confined in a little house in La Crescenta, a town a few miles from Los Angeles. He was bound hand and foot to a rough bed, and his face was encased in a mask of court-plaster. A singular coincidence had enabled the police to get on the trail of Mr. Gettle's kidnappers. Some shady characters were being shadowed in Los Angeles, under suspicion of having taken part in a bank robbery. The police installed a secret voice-recording apparatus in the walls of the suspects' house. They heard nothing about the bank robbery, but got a clue which led to Mr. Gettle's rescue. Subsequently, four men were arrested in connection with the crime. Three of the men were told that, under Californian law, they were liable to capital punishment if convicted, as their victim had suffered bodily harm; but the District Attorney promised only to ask for a life sentence if they pleaded guilty. They pleaded guilty at once and were sentenced.



WHERE MR. WILLIAM GETTLE, THE WEALTHY OIL-MAGNATE, WAS KEPT FOR SIX DAYS BY KIDNAPPERS: THE HOUSE IN LA CRESCENTA, NEAR LOS ANGELES, FROM WHICH HE WAS RESCUED BY THE POLICE.



IN THE KIDNAPPERS' LAIR: THE INTERIOR OF THE HOUSE AT LA CRESCENTA, WHERE MR. GETTLE WAS KEPT BOUND HAND AND FOOT TO A ROUGH BED, WITH HIS FACE COVERED WITH COURT PLASTER.



KIDNAPPERS OF MR. GETTLE: THE THREE GUILTY MEN, WHO WERE ROUNDED UP BY THE LOS ANGELES POLICE AND CONFESSED (SEATED).

## DISCOVERIES HELPING TO MAP THE ATHENIAN AGORA.

TWO BUILDINGS IDENTIFIED IN THE AGORA AT ATHENS, LOCATING OTHERS DESCRIBED BY PAUSANIAS: AN ALTAR AND A COUNCIL DINING-HALL, WITH SCULPTURE AND POTTERY REPRESENTING A LONG PERIOD IN ATHENIAN HISTORY.

By THEODORE LESLIE SHEAR, Professor of Classical Archaeology in Princeton University; Director of the Agora Excavations for the American School of Classical Studies at Athens. (See Illustrations opposite.)

THE fourth season of excavation in the American zone of the Athenian Agora, conducted by the American School of Classical Studies at Athens from Jan. 22 to May 12, has resulted in topographical discoveries of great importance. Buildings previously excavated had been tentatively identified on the basis of the description given by Pausanias of his route through the Agora. These identifications, as well as all earlier views of the topography of the area, must now be revised, because of the discovery of two buildings of which the identification is certain, the Tholos and the Altar of the Twelve Gods. The identification of the peribolos of the Altar (Fig. 4) was provided by a statue-base, standing in front of it in its original position, which bears an inscribed dedication of Leagros, son of Glaukon, to the Twelve Gods. The letters of the inscription are cut in the style of the early fifth century, and the dedicator was a general of the Athenians who met his death on an expedition to Thrace in 464 B.C. The building is located at the extreme north end of the west side of the American zone, and the larger part of it extends beyond the area and lies beneath the tracks of the Athens-Piræus electric railway. By the courtesy of the officials of the railway it was possible to dig pits in the road-bed, and thus determine the dimensions of the building as being about 30 ft. square. Just north of the railway at this point, near the church of St. Philip, there was discovered in 1877 a small round marble altar with the Twelve Gods represented on it in relief. This altar, which is now in the Athens National Museum, without doubt stood originally in the peribolos recently uncovered. The altar was not only a sacred place of asylum, but, located at the junction of two main roads, was used as a milestone for measuring distances from the city.

The Tholos (Fig. 1), which is named in the earlier records *Skias* (umbrella), probably because of

topographical interpretation of this part of the excavated terrain. We are thus able to identify the two buildings closely adjoining as the Bouleuterion and the Metroön, with the temple of Apollo Patroös and the Stoa of Zeus Eleutherios following in order further to the north. This identification of the buildings on the west side agrees exactly with the order in which they are mentioned by Pausanias in his itinerary. The Tholos was used as the dining-hall for the Prytanes of the Council, and in it were deposited the standard weights and measures of the Athenian State. One of the measures was actually found in a well close to the building. This is a round terra-cotta bowl (Fig. 12), which bears the city's seal, the head of Athena and the owl, that is used on the coins. On its surface is painted the word ΔΗΜΟΣΙΟΝ ("official"). A lead weight was also found in the neighbourhood (Fig. 6, right). It is stamped with a dolphin and with the letters M N A, and presumably represents an Attic mina, although its weight (710 grammes) seems too great for that unit.



FIG. 1. ONE OF THE TWO BUILDINGS NOW DEFINITELY IDENTIFIED IN THE AGORA AT ATHENS: THE THOLOS (A CIRCULAR STRUCTURE, RIGHT FOREGROUND), A COUNCIL DINING-HALL, IN WHICH THE STANDARD WEIGHTS AND MEASURES (SEE FIGS. 6 AND 12) WERE DEPOSITED—SHOWING ALSO THE ACROPOLIS (UPPER LEFT BACKGROUND).

Close to the Tholos were lying parts of no fewer than five female statues, all of similar style, and apparently belonging to the same late Greek period—third to second century B.C. The best preserved of these statues represents Aphrodite (Fig. 8), who is holding her cloak up behind her with her raised right arm in the attitude of the "Venus Genetrix." A small figure of Eros is perched on her left shoulder. This statue was built into an early Roman wall which may date from the reconstruction of the city after its capture by Sulla, and therefore is certainly a work of the Greek period. A head was lying in the wall by the statue, but, although its size, style, and technique are appropriate, it does not, in fact, actually make a join with the neck of the statue.

Another statue (Fig. 7), which was found just above the circuit wall of the Tholos, represents a young woman with a different arrangement of garments. She wears a *chiton* with a *peplos* above it, and has a shawl thrown over the left shoulder and brought around the body in front, with its end hanging over the left elbow. It is a graceful, charming work of the Hellenistic period. From an ancient well was taken a small marble figure of a woman who is resting her left arm on a support which has the form of an archaic statuette (Fig. 9). The statuette is a woman who is represented as standing on a high base. She wears a *polos* on her head, and with her right hand holds a flower to her breast. Her left arm hangs down by her side, with the hand clasping the end of the drapery. Since this statuette clearly represents Artemis, the big figure is probably to be interpreted as that goddess, supporting her arm on a copy of a primitive image of herself. The work is of the Roman period, but is made after a Hellenistic model.

An unusually fine specimen of archaic Greek art is a head of a youth from a terra-cotta plaque (Fig. 2). The arrangement of the hair, the shape of the ear, the bulging appearance of the eye, and the suggestion of a smile on the lips are characteristics which date the piece in the last quarter of the sixth century B.C.

One of the interesting results of the excavation is the production of evidence that a settlement of considerable size existed here in the Geometric period, tenth to eighth century B.C. In many parts of the

area, Geometric deposits are found to be lying just above hard-pan. In addition to the scattered sherds, several burials of the period were also uncovered,



FIG. 2. A TERRA-COTTA HEAD OF A YOUTH, DATING FROM THE LAST QUARTER OF THE SIXTH CENTURY B.C.: AN UNUSUALLY FINE SPECIMEN OF ARCHAIC GREEK ART.

one of which was quite intact. The hard-pan had been cut for the grave, in which the body was placed at full length. Just beyond the feet four vases were lying, a large pitcher with its cover, a two-handled bowl, and two small jugs (Fig. 5). These vases, which have interesting shapes and decorations, belong to the middle Geometric period, ninth to eighth century B.C.

A vase of fine technique and of uncommon type is a one-handled jug of the Attic orientalisising style of the early sixth century (Fig. 3). On the body of the vase are represented two cocks which are facing each other over a palmette, and rosettes are used as filling ornaments in the empty spaces. A most curious ceramic object is a vase of unique shape which seems to belong to the class of *rhylon*, or drinking-horn (Fig. 11). A curved cylindrical body is supported by four very short legs. At one end the tube is open; at the other it is terminated by the head and shoulders of a woman who is raising both hands to her chin.

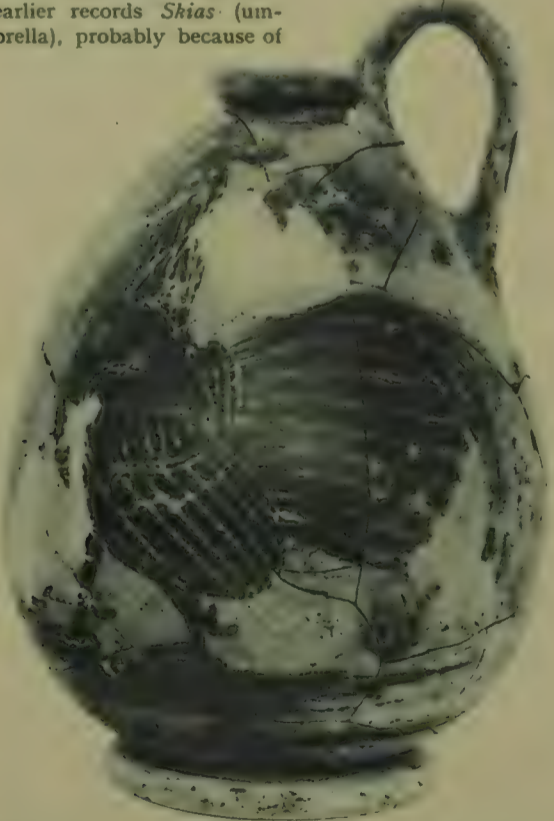


FIG. 3. A VASE OF THE EARLY SIXTH CENTURY B.C. IN ATTIC ORIENTALISING STYLE: A ONE-HANDLED JUG OF UNCOMMON TYPE AND FINE TECHNIQUE DECORATED WITH FIGURES OF TWO COCKS FACING EACH OTHER.

its conical roof, can be identified with certainty by its circular shape (diameter, 60 ft.). It lies on the west side of the area below the Kolonos Agoraios, and, since it is mentioned by Pausanias in association with other buildings, it must serve as the starting-point for the



FIG. 4. PART OF THE OTHER BUILDING LATELY IDENTIFIED: A CORNER OF THE PERIBOLOS OF THE ALTAR OF THE TWELVE GODS, WITH A STATUE-BASE (IN FRONT) ON WHICH IS INSCRIBED A DEDICATION TO THEM BY THE ATHENIAN GENERAL, LEAGROS, SON OF GLAUKON. (EARLY FIFTH CENTURY B.C.)

A small hole is bored through the mouth, from which only a tiny stream of liquid could be poured if the vessel were used for drinking purposes. It is possible that it was used for pouring libations on ritual occasions.

(Continued on page 896.)

# NEW RELICS OF GREEK ANTIQUITY FOUND AT ATHENS: STATUES, POTTERY, AND ATHENIAN WEIGHTS AND MEASURES.



FIG. 5. EVIDENCE OF AN EARLY SETTLEMENT AT ATHENS: VASES OF INTERESTING FORM AND DECORATION, FROM A GRAVE DATED TO THE MIDDLE GEOMETRIC PERIOD (NINTH TO EIGHTH CENTURY B.C.).

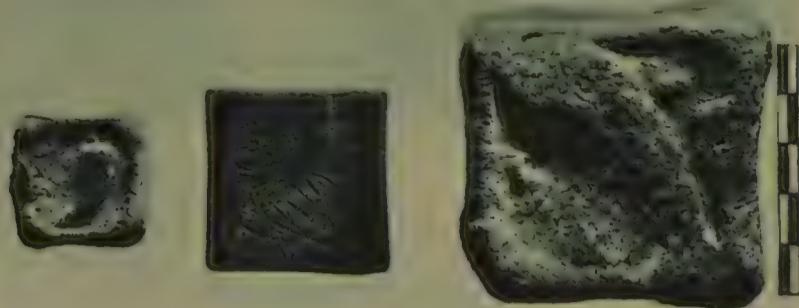


FIG. 6. STANDARD ATHENIAN WEIGHTS: (LEFT) 74 GRAMMES, STAMPED WITH A CORNUCOPIA; (CENTRE) BRONZE, 69.9 GR., WITH INCISED OWL; (RIGHT) LEAD, 710 GR., STAMPED WITH A DOLPHIN.



FIG. 7. A MARBLE STATUE OF A YOUNG WOMAN, FOUND JUST ABOVE THE THOLOS (SEE FIG. 1) IN THE ATHENIAN AGORA: A GRACEFUL WORK OF THE HELLENISTIC PERIOD (THIRD—SECOND CENTURY B.C.).



FIG. 8. A MARBLE STATUE OF APHRODITE WITH EROS ON HER LEFT SHOULDER, BUILT INTO AN EARLY ROMAN WALL: THE BEST-PRESERVED OF FIVE STATUES OF THE HELLENISTIC PERIOD FOUND.



FIG. 9. A MARBLE STATUETTE OF ARTEMIS LEANING HER LEFT ARM ON A SMALLER IMAGE OF HERSELF, PROBABLY REPRODUCED FROM A PRIMITIVE FIGURE: A ROMAN COPY OF A HELLENISTIC WORK.



FIG. 10. A BEAUTIFUL HELLENISTIC CRATER (BOWL) WITH APPLIED FIGURES OF DIONYSOS AND MAENADS (THIRD TO SECOND CENTURY B.C.): ONE OF MANY VASES FOUND ILLUSTRATING CERAMIC TYPES OVER A LONG PERIOD.



FIG. 11. "A MOST CURIOUS CERAMIC OBJECT": A RHYTON (DRINKING HORN) OF UNIQUE SHAPE, WITH A SMALL HOLE THROUGH THE MOUTH. (MIDDLE SIXTH CENTURY B.C.).



FIG. 12. A STANDARD ATHENIAN MEASURE MARKED "OFFICIAL" AND STAMPED WITH THE HEAD OF ATHENA, AS USED ON THE COINAGE: A ROUND TERRA-COTTA BOWL, POSSIBLY A CHOINIX. (INTERIOR HEIGHT, 5 1/2 IN.)

The latest discoveries by the American archaeologists at Athens, described in Professor Shear's article on the opposite page (to which the above illustrations relate), have not only revealed important new data for revising the topography of the Agora, but have brought to light many fresh examples of Greek art and other interesting relics of ancient Athenian life. Notable among these are the specimens of standard weights and measures, shown here in Figs. 6 and 12. Regarding the latter, Prof. Shear writes in his descriptive note: "This measure may be the choinix. A choinix

of corn was the daily ration for an Athenian workman." On its surface, as he mentions in his article, is painted the Greek word "*demosion*," meaning literally "belonging to the people"—that is, "public" or "official." This word runs round the body of the bowl just under the rim. In our photograph (Fig. 12) the first letter of the word—the Greek capital D—is seen on the right, and the last two letters—ON—to the left of it. The Expedition's excavations in the Agora last year were described and illustrated in our issue of August 26, 1933.

PHOTOGRAPHS BY COURTESY OF PROF. THEODORE LESLIE SHEAR, DIRECTOR OF THE AGORA EXCAVATIONS FOR THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. (SEE HIS ARTICLE OPPOSITE.)



### "INTENSITY OF WAR-MINDEDNESS" IN SOVIET RUSSIA: MILITARY AND NAVAL STRENGTH AND

This impressive display of the Red Army's strength is significant in view of recent developments in Russian foreign policy. It was rumoured lately that the Soviet might apply for admission to the League of Nations, with a view to a mutual assistance pact with France, extending the present pact of non-aggression concluded in 1932. There have also been exchanges of views between the Soviet and the Little Entente, tending towards resumption of regular relations. Last February an Anglo-Soviet temporary commercial Agreement was

signed at the Foreign Office. It has been suggested that Russia is seeking security in Europe in view of possible, though not necessarily imminent, trouble in the Far East. Russia has increased her military strength, and American recognition has been welcomed. The above photographs were sent to us by Major Ralph Rayner, prospective National Conservative candidate for Totnes, who writes: 'The great parade I saw in the Red Square, Moscow, stupendous as a mass demonstration, was equally impressive as a military spectacle. The drill and



### MAN-POWER—A COMPOSITE PHOTOGRAPHIC IMPRESSION OF A PARADE IN RED SQUARE, MOSCOW.

technical efficiency of the Red forces on parade filled us with admiration of the staff work, which secured that more than a million people passed the saluting base without any perceptible hitch. It is the ordinary everyday life of Soviet Russia, however, which gives away the intensity of her war-mindedness. One cannot move far without meeting bodies of regular troops, of khaki-clad young Communists, or of armed workers marching well, under slogans of 'War to the Death.' One cannot linger at a bookstall without observing every literature

of every kind. On flaming posters in the streets, workshops, and the Law Courts, workers and soldiers are represented fighting shoulder to shoulder amid gas, tanks, and aircraft. Every factory and village seems to have its rifle club. In gliding, the U.S.S.R. is now, perhaps, leading the world—one wonders whither! At any rate, two humble observers, totalling forty years Army and Navy service between them, are convinced that Russia is more openly and more intensely preparing for future war than any other country in Europe."

## THE GREATEST OF THE SEASON'S RACES—THE DERBY: FANCIED HORSES.



LORD GLANELY'S COLOMBO (MANNA—LADY NAIRNE), WHO WON THE TWO THOUSAND GUINEAS RECENTLY AND HAS WON ON EACH OF THE NINE OCCASIONS ON WHICH HE HAS RUN.



H.H. THE MAHARAJA OF RAJPIPLA'S WINDSOR LAD (BLANDFORD—RESPLENDENT).

THE Derby will be run on Wednesday next, June 6—with all the customary accompaniments! As we write, Colombo remains the favourite. Among the other horses whose chances are much discussed are those whose portraits are here given. Of Easton, it should be remarked that when he ran in the Two Thousand Guineas, in which he was second to Colombo, he was owned by a Frenchman, M. R. B. Strassburger. Since then Lord Woolavington has bought him, hoping to win his third Derby with him and thus rank him with his Captain Cuttle, which won the Derby in 1922, and his Coronach, which won in 1926.



H.H. THE AGA KHAN'S UMIDWAR (BLANDFORD—UGANDA).



Left: MR. J. A. DEWAR'S ZINGARO (SOL—LOVE IN IDLE).



Right: LORD WOOLAVINGTON'S EASTON (DARK LEGEND—PHAONA).

Events of the Season—Sporting and Military: Natural Colour Photographs.

SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY THE FINLAY COLOUR PROCESS



THE ROYAL PROCESSION AT ASCOT: A TIME-HONOURED FEATURE AT THE GREATEST OF FASHIONABLE RACE-MEETINGS, THE CROWNING SOCIAL EVENT OF THE SEASON.



TROOPING THE COLOUR: A TYPICAL SCENE AT THE ANNUAL MILITARY CEREMONY ON THE HORSE GUARDS PARADE IN HONOUR OF THE KING'S BIRTHDAY.

# Summer Pageantry in London Rose Gardens: Natural Colour Photographs.



THE ST. JOHN'S ROSE-GARDEN, REGENT'S PARK: AN OASIS OF PEACE IN THE HEART OF "LONDON'S CENTRAL ROAR."



THE INNER-CIRCLE ROSE-GARDEN, REGENT'S PARK: THE BEAUTY OF A LONDON SUMMER AT ITS HEIGHT IN FLOWERY JUNE.

London in June is not devoid of opportunity for enjoying the pageant of summer, for the parks provide a wealth of flowers and many a restful retreat of quiet greenery away from the thunder of traffic. Some of the most delightful of these "haunts of ancient peace" can be

found in Regent's Park. Formerly known as Marylebone Park, a royal hunting-ground until Cromwell's day, it was laid out about 1814 by Nash, and renamed after the Prince Regent. It was opened for public use in 1838. (*Specially taken for "The Illustrated London News" by the Finlay Colour Process.*)

# THE ROYAL "PRIVATE VIEW DAY" AT THE CHELSEA FLOWER SHOW.



THE KING AND QUEEN PAYING THEIR EARLY VISIT TO THE GREAT SHOW IN THE ROYAL HOSPITAL GARDENS, CHELSEA :  
THEIR MAJESTIES INTERESTED IN A ROCK GARDEN.

The Royal Horticultural Society's Great Spring Show in the Royal Hospital Gardens, Chelsea—more familiarly, the Chelsea Flower Show—opened officially on Wednesday last, May 30. The King and Queen visited it privately on Tuesday, accompanied by Lady Aberconway. As most of our readers must be aware, their Majesties—

and, more especially, the Queen—are very interested in gardening. For years it has been their habit to go to Chelsea for the Show; and the gardens of Buckingham Palace, Windsor Castle, and Sandringham are witnesses to their taste in the matter. Incidentally, the Prince of Wales is a keen gardener, as is the Duke of York.

## HAPPENINGS AT HOME AND ABROAD: PICTORIAL NOTES ON RECENT NEWS.



THE HIGH COMMISSIONER'S LEVEE AT THE OPENING OF THE SCOTTISH CHURCH ASSEMBLY: MR. JOHN BUCHAN (CENTRE) IN A GROUP AT HOLYROODHOUSE.

The names of those seen in the above photograph are (front row; l. to r.)—Miss Margaret Adam Smith, Lady Angela Scott, Mrs. Oliver, Mrs. Carruthers, Rt. Hon. James Brown, Mrs. Grosvenor, Rt. Hon. W. Ormsby-Gore, M.P., Lady Beatrice Ormsby-Gore, the Lord High Commissioner, Mrs. John Buchan, Rt. Hon. Sir Godfrey Collins, Lady Kinross, Mrs. Fairfax-Lucy, Mrs. Buchan,

Miss Buchan, Miss Collins, Miss Beatrice Spencer-Smith, Lady Maureen Brabazon; and in the back row—the Mace-Bearer, Captain B. F. R. Fairfax-Lucy, Pilot-Officer E. V. N. Bell, Mr. Oswald Barclay, Mr. Wilson Paterson, the Marquess of Clydesdale, the Purse-Bearer, the Solicitor-General, Mr. W. Buchan, Mr. J. N. Buchan, Mr. G. A. E. Peyton, Capt. J. D. G. MacRae, and the Chaplain.



A WRECKED MOTOR-COACH WHICH CAUSED THIRTEEN DEATHS AND A FOREST FIRE: A DISASTER TO SPANISH TOURISTS IN FRANCE.

A motor-coach containing seventeen Spanish tourists, with a guide and chauffeur, overturned at Lipostey, in the pinewoods of the Landes, south-west France, on May 27, and thirteen of the passengers perished. One account stated that the vehicle crashed into an electric cable pylon, and the victims were electrocuted by "live" wires before it burst into flames. The fire destroyed 800 acres of forest.



THE HEROINE OF THE WOMAN'S RECORD FLIGHT TO AUSTRALIA: MISS JEAN BATTEN WITH HER MACHINE ON ARRIVAL AT CALCUTTA.

As noted in our last issue, Miss Jean Batten flew from Lymington to Port Darwin in 14 days, 23 hours, 25 min., thus breaking the woman's record of 19½ days established by Mrs. Mollison (Amy Johnson). Landing at Port Darwin (May 23), Miss Batten apologised for her "grimy" clothes, but she looks far from grimy in this Calcutta photograph. On the 24th she left Darwin for Brisbane and Sydney.



THE GREAT CHICAGO STOCKYARDS FIRE THAT SWEEPED EIGHT ACRES AND MADE 1200 PEOPLE HOMELESS: SMOKE VISIBLE TO AIRMEN NINETY-FIVE MILES AWAY.

The fire that began in Chicago stockyards on May 19 swept an area of eight acres, and did damage estimated at 10,000,000 dollars (£2,000,000 at par). Numerous buildings—banks, hotels, offices, clubs, tenements, and 200 small houses—were destroyed, besides hundreds of cattle. About 1200 people were rendered homeless, 25 taken to hospital, and 3 reported missing.



A WELCOME FOR KING BORIS AFTER THE BULGARIAN COUP D'ETAT: HIS MAJESTY (CENTRE), ACCOMPANIED BY QUEEN GIOVANNA (LEFT), INSPECTING YOUNG OFFICERS.

On May 24, the date of the national feast of SS. Cyril and Methodius, King Boris of Bulgaria made his first public appearance after the military coup d'etat of May 18. His Majesty, who was accompanied by Queen Giovanna, was greeted with the utmost enthusiasm. The ceremonies included a parade of the schoolchildren of Sofia in the courtyard of the Royal Palace.



RESTORATION WORK AT MARIE-ANTOINETTE'S "HAMLET" IN THE PETIT-TRIANON GARDEN, VERSAILLES: A VISIT BY FRENCH ARCHÆOLOGISTS.

On the occasion of the centenary of the "Société Archéologique de France," a special visit was paid to witness the restorations which have been carried out at the "Hamlet" at the Petit-Trianon, with the assistance of the Rockefeller Foundation. It was here that Marie-Antoinette and her Court played at being shepherds and shepherdesses.



A FRENCH "VICTORY" IN BERLIN: GUY MOLL, A FRENCHMAN, WHO DROVE AN ALFA-ROMEO; WINNER OF THE 1500-C.C. CLASS IN THE INTERNATIONAL MOTOR RACES.

In the International races on the Avus Track, Berlin, the main event (1500 c.c.) was won for Italy by Moll, a Frenchman, driving an Alfa Romeo at an average speed of 205 kilometres. Lord Howe, driving a Maserati, was fourth in this race. Another Frenchman, Veyron, won the race for cars of under 1500-c.c. cylinder capacity.

A "Blue Water School"  
of Penguins;  
A "Zoo" Arrival, and a  
Removal to Whipsnade.

THE new Penguin Pond at the "Zoo" was opened to the public the other day. At first, the birds were inclined to be shy of the broad concrete spirals, the new ledges, and the stairway down to the water. But, as our photographs show, the keepers spared no pains to overcome their hesitation, and in a very short while the penguins were revelling in the blue waters of the pond. This blue is not a mere courtesy title, like that of the Danube or Mediterranean; it is due to the bottom of the pond being so painted. Moreover, there is here a "pond within a pond"—a section so devised that visitors can lean on the parapet and satisfy their curiosity as to what a penguin looks like under water.—The most interesting among the recent arrivals at Regent's Park is a young specimen of the rare Indian lion, presented to the Zoological Society by his Highness the Jam Sahib of Nawanagar. In general form this differs little from the African lion, apart from being somewhat higher on its legs.



THE OPENING OF THE PENGUINS' BLUE-WATER POND AT THE "ZOO": (UPPER PHOTOGRAPH) A KEEPER INTRODUCING IMITATIVE BIRDS TO A SLOPE OF THEIR NEW QUARTERS, WHILE ANOTHER KEEPER OFFERS FISH TO THEIR FELLOWS; AND THE BIRDS FINDING THEIR WAY ABOUT THE CONCRETE SPIRALS AND LEDGES, AND SWIMMING IN WATER WHICH SHOWS A STRONG BLUE, FROM THE COLOUR OF THE BOTTOM.



A STRANGE-LOOKING CREATURE WITH "A CARICATURE OF A FACE": A TAPIR, OF "PECULIARLY ANTEDILUVIAN APPEARANCE," BORN AT REGENT'S PARK, IN PROCESS OF FINDING ITS WAY ABOUT, AFTER HAVING BEEN MOVED TO MORE SPACIOUS QUARTERS AT WHIPSNADE.



AN ANIMAL OF THE GREATEST RARITY: AN INDIAN LION JUST PRESENTED TO THE "ZOO"—ONE OF THE FEW STILL TO BE FOUND IN THAT COUNTRY, PRESERVED ON GREAT ESTATES.

# A "SALZBURG" IN SUSSEX DOWNLAND: THE GLYNDEBOURNE OPERA HOUSE.



THE STAGE OF THE OPERA HOUSE: A PHOTOGRAPH TAKEN BEFORE THE OPENING, WHICH WAS INAUGURATED ON MAY 28, WITH A PERFORMANCE OF MOZART'S "FIGARO."



THE OPERA HOUSE OPENED WITH "FIGARO": GHERUSINO (LUSIE HELLTSGRUBER) SINGING "VOI CHE SAPETE," WITH AUDREY MILDMAY AS SUSANNA AND AULIKKI RAUTA-WAARA AS THE COUNTESS.

day, May 28, to Sunday, June 10, during which Mozart's 'Figaro' and 'Così fan tutte' will be performed, will be given Festival seasons of Opera which, it is hoped,

THE first performance in the Glyndebourne Festival Opera House, Lewes, Sussex—an excellent one of Mozart's "Figaro"—was given on the evening of May 28. The object of the enterprise is well described by those responsible.

"At the ancient Tudor Manor House of Glyndebourne, situated in a beautiful wooded stretch of the Sussex downland near Lewes, has been erected an Opera House fully equipped for the worthy presentation of Opera, and designed on the most modern lines for the comfortable accommodation of the audience. Here, from time to time, beginning with an opening season of two weeks, from Monday, May 28, to Sunday, June 10, during which Mozart's 'Figaro' and 'Così fan tutte' will be performed, will be given Festival seasons of Opera which, it is hoped,

(Continued below on left.)

dinner is served during an interval. "Patrons may also bring their own refreshments and consume them in the dining-hall, and in this case may, if they wish, be waited on by their own servants." Memories of Sir Thomas Beecham are conjured up by the note: "The Management desires particularly to emphasise the importance to patrons, in their own interests, of arriving in good time for the performances, and so allowing due time for the storage of cars, etc. Once the curtain has risen, there can be no admission to the auditorium during a scene, and late-comers will therefore be excluded.

An early arrival leaves plenty of time to familiarise oneself with the grounds and take one's seat in comfort and leisure." The wearing of evening dress is officially

(Continued below on right.)



THE OPERA HOUSE OPENED WITH "FIGARO," WHICH WAS GIVEN VIRTUALLY AS THE COMPONER WROTE IT, WITH AREAS THAT ARE OFTEN OMITTED: THE COUNTESS ARRIVES AT THE FÊTE.



THE OPERA HOUSE (RIGHT), WHICH HAS BEEN BUILT TO HARMONISE WITH THE OLD MANOR HOUSE OF GLYNDEBOURNE (LEFT), THE HOME OF CAPTAIN JOHN CHRISTIE.



"BEHIND THE SCENES": VILLAGERS MAKING COSTUMES FOR THE GLYNDEBOURNE FESTIVAL OPERA HOUSE.



THE MANOR HOUSE OF GLYNDEBOURNE AND THE FESTIVAL OPERA HOUSE (RIGHT): A VIEW SHOWING PART OF THE GROUNDS, IN WHICH THE AUDIENCE MAY STROLL AT WILL BEFORE THE PERFORMANCE AND DURING INTERVALS.



THE MUSIC ROOM OF THE MANOR HOUSE OF GLYNDEBOURNE, WHICH IS USED AS A FOYER BY THOSE AUDIENCES WHO WILL, IT IS HOPED, MAKE GLYNDEBOURNE A MUSICAL CENTRE AKIN TO SALZBURG OR BAYREUTH.



"BEHIND THE SCENES": MR. HAMISH WILSON, DESIGNER OF THE SETTINGS AND COSTUMES.



"EVENING DRESS RECOMMENDED": MEMBERS OF THE AUDIENCE WALKING IN THE GROUNDS OF THE MANOR HOUSE, TO WHICH THE OPERA HOUSE IS AN ADDITION.

will ultimately make of Glyndebourne an artistic and musical centre to which visitors will come from all parts of the world as they do to Salzburg and Bayreuth." The cast is cosmopolitan. The orchestra is directed by Fritz Busch, and the strings are led by the Busch Quartet. To give an idea of the general arrangements, it may be added that those visitors who travel from London by train are met at Lewes by motor-coaches and return to the station in the same way. There is a dining-hall in which (due notice having been given)

(Continued above.)



MOZART'S "COSÌ FAN TUTTE" AS PRESENTED IN THE GLYNDEBOURNE OPERA HOUSE DURING THE MOZART FESTIVAL.



MOZART'S "COSÌ FAN TUTTE" AS PRESENTED IN THE GLYNDEBOURNE OPERA HOUSE DURING THE MOZART FESTIVAL.

"recommended," but is not insisted upon. For the rest, it should be said that the Opera House owes its being to Captain John Christie, M.C., a musical enthusiast who was a Master at Eton after the war, and that it has been built in harmony with his home, to which it is in every way an admirable addition. Audrey Mildmay, the Susanna of "Figaro," is Captain Christie's wife. For a while, she was with the Carl Rosa Opera Company, and won a reputation which has been enhanced by her present appearances.



DURING AN INTERVAL IN THE INAUGURAL PERFORMANCE: MEMBERS OF THE AUDIENCE IN THE GROUNDS OF THE MANOR HOUSE—REPRESENTATIVES OF THE 513 THE OPERA HOUSE WOULD.

## HOME NEWS OF THE WEEK: ROYAL AND OTHER OCCASIONS.



A ROYAL YUGOSLAVIAN LOAN TO THE NATIONAL GALLERY UNTIL OCTOBER: EL GRECO'S "LAOCOÖN"—AN OUTSTANDING EXAMPLE OF THE MASTER'S WORK.

This more than usually splendid example of El Greco's work passed recently into the possession of Prince Paul of Yugoslavia, who, before taking it to his palace at Belgrade, has generously lent it to the National Gallery for public exhibition until next October—an event of the first artistic importance. The picture is included in the inventory of those left in El Greco's studio on his death in 1614.



HONOURING THE FOUNDER OF EMPIRE DAY: THE DUKE OF CONNAUGHT UNVEILS THE MEMORIAL TO LORD MEATH.

The observance of Empire Day in London on May 24 was marked by the unveiling by the Duke of Connaught (seen beside the microphone) of the memorial to the Earl of Meath at Lancaster Gate, Hyde Park. Before the ceremony, a service of dedication took place at Christ Church, Lancaster Gate, at which the Archbishop of Canterbury gave a short address.



THE DUCHESS OF YORK AT CHAILEY: HER ROYAL HIGHNESS AT THE HERITAGE CRAFT SCHOOL.

The Duchess of York paid a visit on May 24 to Chailey Heritage Craft School, Sussex, the institution which does such notable work for crippled children. Her Royal Highness made a tour of the various departments.



THE PRINCE OF WALES INSPECTING EX-FUSILIERS AT AYR: HIS ROYAL HIGHNESS PASSING THROUGH THE RANKS OF THE ROYAL SCOTS FUSILIERS.

The Prince of Wales, at Ayr on May 24, inspected recruits and ex-Fusiliers of the Royal Scots Fusiliers, of which regiment he is Colonel-in-Chief. There were fully two hundred ex-Fusiliers on parade. Later on the same day, his Royal Highness left for Prestwick and watched matches in the fifth round of the Amateur Open Golf Championship; and subsequently played on the course at Turnberry. He returned to London on May 26.



NOW TO BE SEEN IN LONDON: A CHINESE ICE-CHEST, WHICH WAS USED FOR COOLING THE AIR IN THE SUMMER PALACE IN SULTRY WEATHER.

This beautiful box, 3 ft. 6 in. long, is now on exhibition at the galleries of Messrs. Spink, King Street, St. James's. It is a cloisonné enamelled bronze ice-chest, the cistern and figures being beautifully decorated in polychrome on a brilliant turquoise-blue ground. It was made during the reign of Kien Lung (1736-1795), and, with its companion (now in the Victoria and Albert Museum), was removed from the Summer Palace near Peking in 1860.



THE FIRST ROYAL AIR-MAIL PENNANT: SIR ERIC GEDDES PRESENTING IT TO THE CHIEF OFFICER OF THE "HENGIST."

The first British air-mail pennant was presented at Croydon on May 26. The Postmaster-General, Sir Kingsley Wood, who, with Lady Wood, is seen on the platform, gave it to Sir Eric Geddes, Chairman of Imperial Airways, and he passed it on to Captain H. J. Horsey of the "Hengist." The pennant, approved by the King, will fly from all mail aeroplanes and from the buildings concerned.

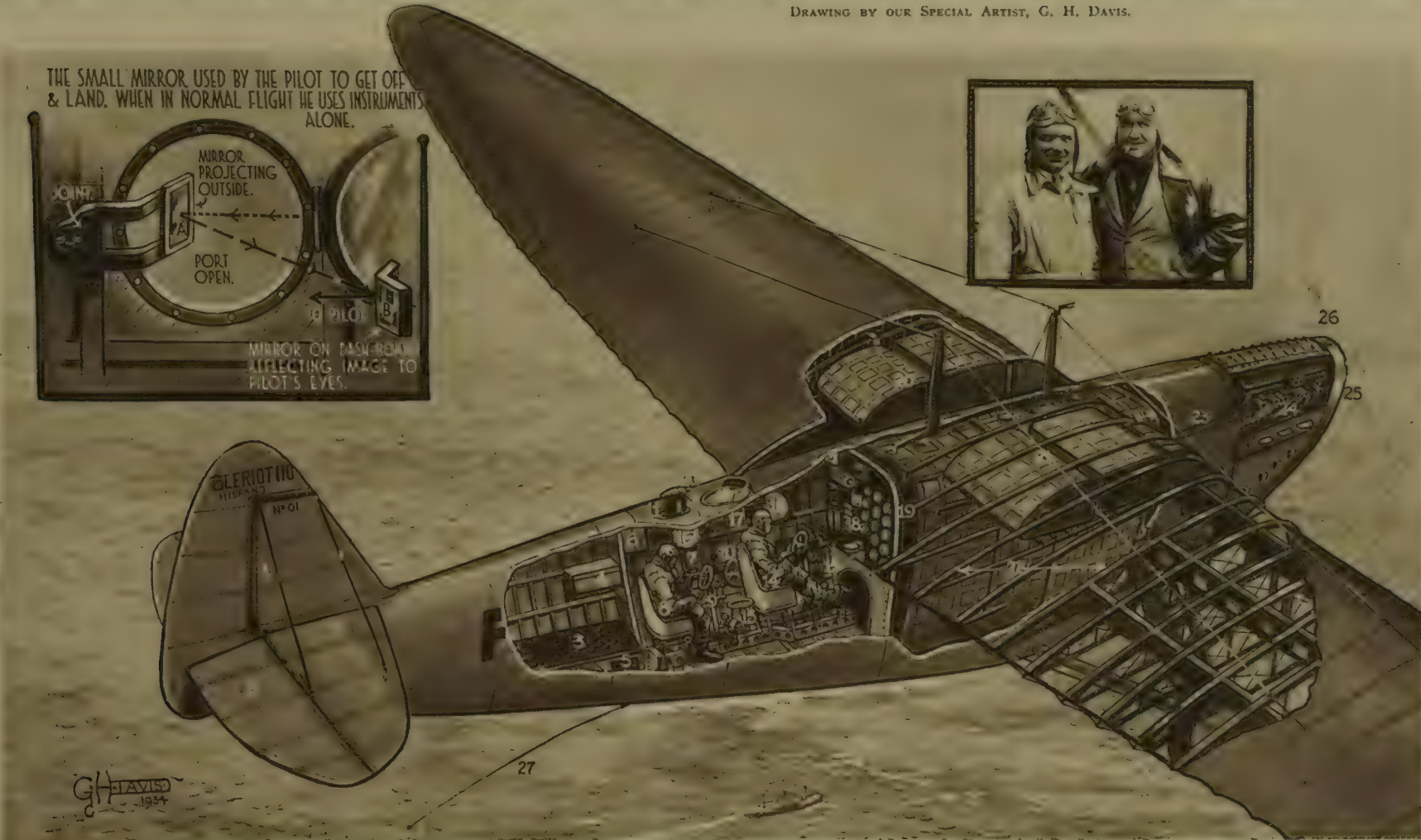


THE DUKE OF GLOUCESTER IN ULSTER: HIS ROYAL HIGHNESS AT STORMONT CASTLE WITH HIS HOST, LORD CRAIGAVON (LEFT), AND OTHER GUESTS.

In the course of his first official visit to Ulster, the Duke of Gloucester (who is Earl of Ulster) honoured Lord Craigavon, the Prime Minister of Northern Ireland, with his presence at luncheon at Stormont Castle on May 28. In the afternoon his Royal Highness visited the Northern Ireland Parliament House at Stormont, Belfast, where he received eighty-four addresses from the Protestant Churches, Belfast Corporation, Belfast Harbour Board, and other public bodies.

SPEED BY AIR AND WATER: CRAFT CELEBRATED IN TWO ELEMENTS.

Drawing by our Special Artist, G. H. Davis.



ONE OF THE WORLD'S MOST FAMOUS AIRCRAFT: DETAIL OF THE BLÉRIOT MONOPLANE WHICH AGAIN CARRIED MM. CODOC AND ROSSI ACROSS THE ATLANTIC AND HAS MADE SEVERAL RECORDS—(INSET) PORTRAITS OF THE AIRMEN: MAURICE ROSSI (LEFT) AND PAUL CODOC (RIGHT).

The Blériot long-distance monoplane, in which MM. Codos and Rossi have again flown the Atlantic, this time from east to west, in the record time of 23 hours, may be counted one of the world's most famous aircraft; for, besides holding the long-distance record from New York to Rayak, Syria (5657 miles), established last August, this machine, now five years old, has made many other outstanding long-distance flights. It contains various interesting features. The huge fuselage fuel-tanks are placed in front of the pilot, so that he has no direct view ahead, and when aloft has to rely upon his very imposing array of instruments. For getting off and landing, small mirrors (A), placed on hinged metal arms, are secured outside the open forward windows to port and starboard, and these reflect the scene ahead on to another mirror (B), placed on the instrument-board, which reflects the scene to the pilot's eyes. The outside mirrors are stowed when the machine gets aloft. The fuel capacity is exceptional, about 1800 gallons, enough to

keep the aircraft in flight six days at a cruising speed of 125 m.p.h. Special cocks are available for discharging petrol into the air if an emergency arises. The total weight of the aircraft, fully loaded, is about nine tons. The numbers on the drawing indicate: 1. Rudder and fin. 2. Elevators. 3. Bed. 4. Food locker. 5. Wireless telegraph battery-box. 6. Wireless set. 7. Transmitting key. 8. Reserve pilot and navigator. 9. Reserve controls of dual-control system. 10. Tail plane trimming wheel. 11. Air-driven generator. 12. Trap for taking navigational sights. 13. Stand when using sight-trap. 14. Chief pilot, flying by instruments only. 15. Throttle controls. 16 and 16a. Ports or windows. 17. Landing and getting-off mirror (stowed). 18. Very complete instrument-board. 19. Bulkhead. 20. Port wing fuel and oil tanks. 21. Starboard fuel and oil tanks. 22. Main fuselage fuel-tanks. 23. Oil pumps, etc., casing. 24. 500-h.p. Hispano-Suiza water-cooled engine. 25. Radiator. 26. Four-bladed propeller. 27. Trailing wireless aerial.



THE "AMERICA'S" CUP DEFENDER UNDER SAIL FOR THE FIRST TIME: A STRIKING AIR PHOTOGRAPH OF THE NEWLY-LAUNCHED "RAINBOW."

The "Rainbow," the chief hope of the New York Yacht Club for the defence of the "America's" Cup, was launched at Bristol, Rhode Island, on May 15 by Mrs. Harold S. Vanderbilt, wife of the organiser of the syndicate that built the boat. She will engage throughout the season in a struggle with "Yankee" and "Weetamoo" for the honour of representing her country; and, though changes have been made in "Yankee" to improve her speed, the opinion prevails that



THE "AMERICA'S" CUP CHALLENGER MEETS WITH A MISHAP: "ENDEAVOUR," HER BROKEN BOOM LYING ON THE DECK, RETURNING TO GOSPORT UNDER HEADSAILS.

"Rainbow" will be the final choice. She has a 21-ton duralumin mast, 165 feet high, and solid one-inch steel rods for shrouds. She carries almost all the mechanical "gadgets" that "Enterprise" had in 1930.—While cruising in the Solent on May 27, "Endeavour" broke her boom, but was to appear at Harwich, with a new boom of the same design, for her first race to-day, June 2. The boom was flat and flexible, and was made of silver spruce.

## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. GUSTAV HOLST.

The distinguished composer and teacher of music. Died May 25; aged fifty-nine. Composer of "The Hymn of Jesus," "The Planets," "The Perfect Fool," and a great "Choral Symphony." Teacher of composition, R.C.M., 1919. Director of Music, University College, Reading, 1919-23.



MR. FRANK LASCELLES.

The well-known organiser of pageants. Died May 23; aged fifty-eight. Produced many famous pageants, from 1907 onwards; including the Pageant of London, at the Coronation, 1911, and that at the Coronation Durbar 1912, and also the Empire Pageants at Wembley. He produced Hardy's "The Dynasts" in 1914.



THE SCULPTOR FOR WHOM LADY HAIG ADVERTISED: MR. S. W. WARD WILLIS, WITH HIS STATUETTE OF EARL HAIG.

Lady Haig advertised recently for the name of the sculptor who designed the bronze statuette of the late Field-Marshal Earl Haig which she presented to the British Legion at the recent conference at Weston-super-Mare. Later, the Empire Officers' Guild stated that they had traced the sculptor—Mr. S. W. Ward Willis, of Hampstead. Mr. A. F. Hardiman's equestrian statue, the Earl Haig Memorial Statue, it will be recalled, aroused considerable controversy in 1931; in deference to which that sculptor modified his design.



MR. H. R. MURRAY-PHILIPSON.

M.P. (Conservative) for Twickenham. Died May 24; aged thirty-two. Contested Peeblesshire and South Mid-Lothian, 1929. Chosen to succeed the late Sir John Ferguson (who had a majority of 25,398 in 1931), as candidate for Twickenham, 1932. Had a majority of 4807. Squadron-Leader, City of Edinburgh Auxiliary Air-Force Squadron.



ADMIRAL TOGO.

It was evident on May 29 that the death of Admiral Togo was imminent—a Tokio official announcement giving his condition as hopeless. Was the victor in the Battles of Port Arthur, and at Tsushima. A cadet of H.M.S. "Worcester." Distinguished himself in the Sino-Japanese War, 1894. Created Marquis, May 28.



RELEASED FROM A GERMAN CONCENTRATION CAMP THROUGH THE EFFORTS OF MRS. TATE, M.P. (RIGHT): FRAU SEGER AND HER CHILD, MET BY HER HUSBAND.

Mrs. H. B. Tate, M.P. (Conservative) for West Willesden, arrived at Croydon Airport on May 26, accompanied by Frau Seger, whose release she had obtained from a concentration camp in Germany. Herr Gerhardt Seger, a former Social Democrat member of the Reichstag, met his wife and his little daughter at Croydon. Mrs. Tate saw the camp from which Herr Seger escaped, and stated that it seemed to be very well run.



AFTER THE AMAZING FINAL OF THE BRITISH AMATEUR GOLF CHAMPIONSHIP: LAWSON LITTLE, THE AMERICAN WINNER (LEFT), AND JAMES WALLACE; ESCORTED BY POLICE.

Several records were broken in the final round of the British Amateur Golf Championship at Prestwick on May 26. The winner, Lawson Little, a twenty-four-year-old student of Stanford University, San Francisco, won by 14 up and 13 to play, and never lost a single hole. The runner-up was James Wallace, who has a casual job in a saw-mill at Troon. Little played the twenty-three holes of the match in 82 strokes—equivalent to "ten under fours."



DR. THOMAS MASARYK, PRESIDENT OF CZECHOSLOVAKIA FOR THE FOURTH TIME: THE VENERABLE STATESMAN DRIVING IN PRAGUE ON THE OCCASION OF HIS RE-ELECTION.

On May 24 Dr. Thomas Masaryk was elected President of the Czechoslovakian Republic for the fourth time. He received an overwhelming majority of votes. His opponent was a Communist. It is interesting to note that the Constitution provides that no one may be elected President for more than two successive terms except the first holder of the office. Dr. Masaryk was for some time a Professor at King's College, London, during his exile from Austria-Hungary.



THE RETURN OF A HABSBURG TO VIENNA: THE ARCHDUKE EUGENE, HITHERTO A VOLUNTARY EXILE, IN CONVERSATION WITH DR. DOLLFUSS, THE CHANCELLOR.

Archduke Eugene arrived in Vienna on May 24, after fifteen years' self-imposed exile, and was greeted by the Minister of War with the words: "In the name of the Chancellor Dollfuss, I have to welcome you back to Austria," adding that he saw in the Archduke's return a "symbol that all injustices of the State towards the Habsburgs will soon be made good." The Archduke stayed at the Hostelry of the Order of Teutonic Knights.





**S**he is as logical as she is charming. She finally has chosen Craven "A" by a process of elimination. Are they not the most satisfying—the kindest to her throat? Are they not always in perfect condition wherever she buys them? Therefore, being a logical young lady, she has decided to keep to Cork-tipped Craven "A".

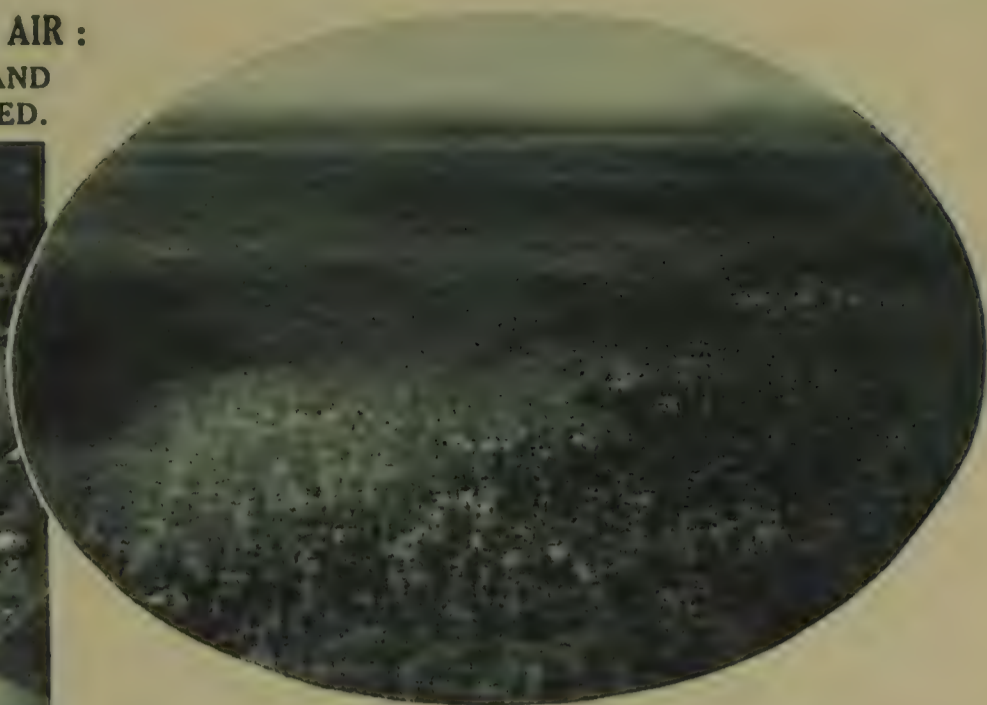
TWENTY FOR  
ONE SHILLING



# **AUSTRALIAN DESERT AND BUSH—FROM THE AIR : AN INHOSPITABLE, WATERLESS COUNTRY AND A PERIL MISS JEAN BATTEN ENCOUNTERED.**



A SMALL MISSION STATION IN THE HEART OF THE AUSTRALIAN BUSH: A SANCTUARY SUCH AS MIGHT BE THE ONLY HOPE OF STRANDED AIRMEN.



LANDSCAPE OF THE AUSTRALIAN BUSH, ALMOST WATERLESS AND STRETCHING FOR HUNDREDS OF MILES: COUNTRY TYPICAL OF THAT BETWEEN PORT DARWIN AND BRISBANE.

AS recorded in our last issue, Miss Jean Batten, the New Zealand airwoman, completed her flight from England to Australia on May 23, having taken just under fifteen days from Lympne to Port Darwin. She thus beat Mrs. Mollison's record for a woman's solo flight from England to Australia by 4½ days. Miss Batten took off for Brisbane under the escort of Captain Bird on May 24, and on this stage of her journey passed over desolate tracts of country whose nature is well illustrated by these photographs. The photographs were, in fact, taken about eighteen months ago by the German airwoman, Fräulein Elly Beinhorn, who, in the course of her world flight in 1932, flew across Australia from Darwin to Brisbane and Sydney. The Australian Bush is one of the most inhospitable parts of the earth's surface, and a forced landing there is liable to be attended by the gravest risks. Vast areas of practically waterless country are covered with prickly pear and other shrubs, so that even if a successful landing is made, there may be the utmost difficulty in taking off again. Water-holes are infrequent and may easily be missed. There have been several

*[Continued below.]*



THE BLEAK COAST-LINE OF NORTHERN AUSTRALIA; WITH STEEP SAND CLIFFS AND HIGH SURF: THE KIND OF PROSPECT THAT GREETES THE FLYER FROM EUROPE AFTER THE CROSSING OF THE TIMOR SEA.



A SOLITARY WATER STATION IN THE AUSTRALIAN BUSH—TO BE FOUND AT A DISTANCE OF EVERY FIFTY KILOMETRES ON THE REGULAR AIR ROUTE.

*[Continued.]*

instances of stranded airmen dying of thirst in this wilderness, and many other stories of their narrow escapes. By now, however, the regular Australian air routes are well marked and continually flown over, and the hazards of the desert are mainly reserved for those who undertake flights of exploration in the "Dead Heart of Australia."—[PHOTOGRAPHS BY ELLY BEINHORN—AKADEMIA.]



TOWN-PLANNING IN THE DESERT: AN AUSTRALIAN SETTLEMENT OF MUSHROOM GROWTH, WHERE, THREE YEARS EARLIER, THERE WAS NO BUILDING OF ANY KIND.

# LONDON'S MOST IMPORTANT PRIVATE GALLERY

## A SUMMER SHOW OF WORKS BY Renoir, Cézanne, and their Contemporaries in St. James's.

REPRODUCTIONS BY COURTESY OF MESSRS. ALEXANDER

# EXHIBITION OF FRENCH PAINTINGS FOR 20 YEARS :

## AND THEIR CONTEMPORARIES IN ST. JAMES'S.

REID AND LEFÈVRE. (COPYRIGHTS RESERVED.)



"LES PÉNICHES SUR LE LOING."—BY ALFRED SISLEY (1840—1899).  
11×20 1/2 in.; dated "99."



"LES ENFANTS EN ROSE ET BLEU."—BY AUGUSTE RENOIR (1841—1919).  
47×59 1/2 in.; dated 1881.



"LA GOULUE AU MOULIN ROUGE."—BY H. DE TOULOUSE-LAUTREC (1864—1901).  
31×23 1/2 in.; painted 1892.



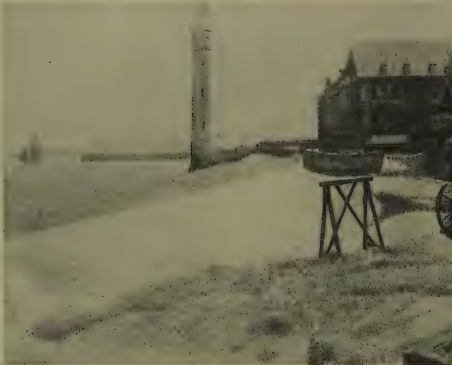
"LE PETIT CAVALIER."—BY GUSTAVE COURBET (1819—1877).  
21 1/2×25 1/2 in.; painted 1869.



"LES BATEAUX À ARGENTEUIL."—BY ALFRED SISLEY.  
20 1/2×23 1/2 in.



"LES MOISSONNEURS."—BY PAUL CÉZANNE (1839—1906).  
17 1/2×21 in.; painted 1877.



"LE PHARE D'HONFLEUR."—BY GEORGES SEURAT (1859—1891).  
26×32 in.; painted 1890.



"LA JEUNE FILLE AUX MARGUERITES."—BY AUGUSTE RENOIR  
25 1/2×31 1/2 in.; painted about 1883.



"LA BLONDE GASCONNE."—BY J. M. W. TURNER (1775—1857).  
25 1/2×31 1/2 in.; painted about 1830.



"LES DEUX PÊCHEURS."—BY CLAUDE MONET (1840—1927).  
15×20 1/2 in.; painted about 1876.

THE pictures reproduced here are to be seen in the special Exhibition of works by "Renoir, Cézanne, and their Contemporaries" at Messrs. Alexander Reid and Lefevre's, 1a, King Street, St. James's, which opened yesterday, June 1. They come from some of the most famous collections in France, and it may prove impossible to include so many Renoirs and Cézannes in one private gallery again, for many famous French collections are being dispersed. The so-called "Post-Impressionists" are well represented. Here are to be seen works by Cézanne, Van Gogh, Seurat, Gauguin, and Toulouse-Lautrec; Cézanne being better represented than any of the others. It is possible to follow Cézanne's development from his early Impressionist technique to the "three-dimensional" style which he evolved in later years.

Continued opposite.

Continued.]  
"Les Moissonneurs," seen reproduced here, is of particular interest as representing a sort of half-way house. The Corot, "La Blonde Gasconne," is also of unusual interest. It remained the property of the artist until his death, and was put up for sale as part of his studio in 1878. Corot would never part with it during his lifetime, and the painting can be recognised on the wall of the studio in two well-known paintings by him, both called "L'Atelier."

# A VERY REMARKABLE YOUNG WOMAN.

BEING AN APPRECIATION OF  
**"COSSACK GIRL": By MARINA YURLOVA.\***

(PUBLISHED BY CASSELL.)

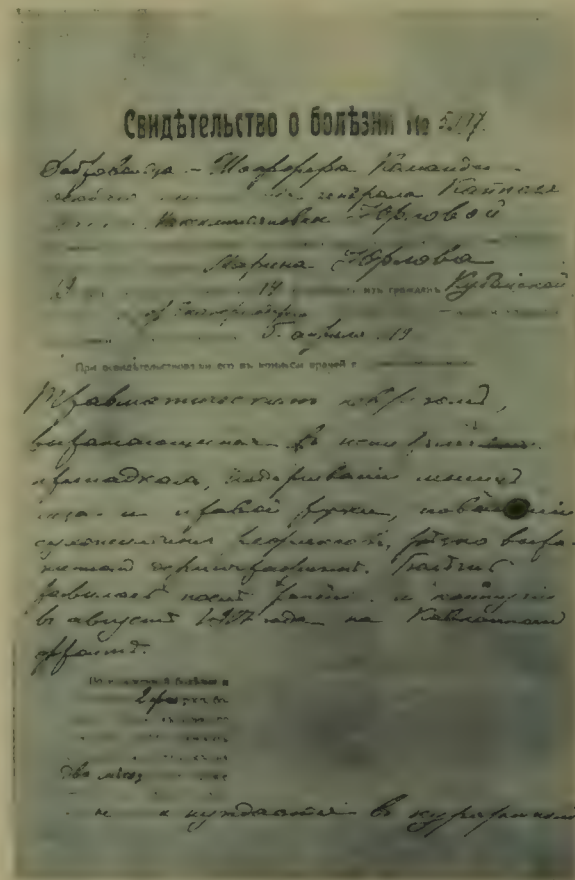
THIS book is a fairly competent blend of familiar ingredients, with some that are new and interesting. There is adventure, doughty deed, and hairbreadth escape. There are interesting scenes, seldom presented before, of Russian army life, together with glimpses of the Revolution. There are horrors of battle, hospital, and Kúrdish torture, described with a frankness which we do not propose to reproduce here. (There is at least one illustration, purporting to be a photograph of an execution at Kazan, which, whether authentic or not, is, in our opinion, unfit for general circulation.) There is the situation—"intriguing," we believe, is the correct adjective—of a young girl living her daily life among rough, rude soldiers. Nothing actually objectionable emerges from this, and there is not the slightest smirch on virtue, but certain scenes and suggestions leave none too pleasant a taste in the mouth. There is, of course, the inevitable dash of sentiment. "A lot of tragic things have happened to me, and a lot of pathetic things; but all I have to think of, if I want to cry, is a crumpled white rosebud lying beside the railroad track." "There was a lazy scented wind in the garden, and a bird singing in the heart of the wind: but for a moment, when whoever it was had finished speaking, the whole day turned pale and cold, enclosing a single bitter thought." "My throat choked me, and the unshed tears seemed to have frozen in my heart like heavy crystal: and it seemed, too, as though there were a void in me, as though the better part of my body had been left behind. And then—how shall I tell it?—the crystal burst into fragments: and with that bitter intuition that comes only to the very young and comes only once, I knew what it meant to part from a lover, unconfessed, for ever, for ever unsatisfied." This language comes strangely from the simple Cossack Girl. We do not know whether the book is presented as original

by a party of Kurds, whose atrocities upon all comers were only exceeded by the atrocities of the Russians upon the Armenians, she beguiled them with a kind of Scheherazade story until she had led them into a Russian ambush. All readers will agree that the second Cross of St. George which she received for this singular feat was well earned. The troops moved forward, up the terrible mountain passes in the depth of winter, to the heights about Nakichevan, in preparation for the attack on Erzerum. In that inferno Marina, after many perils as a messenger, was wounded and nearly buried alive, but was dug out in time to be taken to hospital at Tiflis. There she received her third Cross of St. George—"as a reward for being buried at Sivas, I suppose, though who was responsible for the citation I could never discover."

After some service in Tiflis as a chauffeur, she joined the Red Cross at Erivan, and witnessed the dreadful devastation of the famine in that district. The next move was into Persia, where, in August 1917, Marina was again wounded, this time receiving a severe shell-shock. Once more she lay, nearly paralysed, in the Baku hospital. Thence she was moved to Moscow, where she remained incapacitated for nearly a year. By this time the revolution was in full swing, and Russia had passed from foreign to civil war. From Moscow Marina was sent to Kazan, where her military record damned rather than commended her in the eyes of the good proletarians; at all events, they seem to have had no other reason for casting her into a dungeon which lacked none of the usual horrors of gruesome dungeons. Here the prisoner was entertained by the sound of daily mass-executions in the courtyard; and on the brink of her own execution she was rescued, most providentially, by a party of Czecho-Slovaks, including the famous Captain Kappel, who appears to have made a deep impression on Marina. On patrol, in the defence of Kazan against the Bolsheviks, she was wounded a fourth time, in the shoulder; she had hardly reached hospital before it was necessary to escape from the victorious Reds. A nightmare journey, partly by cart and partly by train, brought her to Omsk, on the Siberian border. Here Marina was evidently a puzzling case for the doctors; not only was she wounded in the shoulder, but the movements of her head were still suffering from the effects of shell-shock; the doctors therefore took a short way, and placed her in a lunatic asylum, where she was in danger of spending the rest of her life. But what was the gallant Captain Kappel for, if not to appear providentially a second time, and snatch Marina from the jaws of death? He searched for and found her among all the patients and all the hospitals (and presumably all the lunatic asylums) of Omsk, and there he was, as large as life, with his sleigh waiting at the door. "And the driver whipped up his horse, and the sleigh moved along the crisp snow, and the bells rang down into my heart." After that, Marina had practically no adventures, except that she marched, wounded shoulder and shell-shock and all, for about a month across the snows of Siberia to Irkutsk. "That was a strange procession, moving over the snow. Ladies in expensive furs, officers with ragged sheepskins over their uniforms, and the yellow Mongols leading, their bundled legs trailing from their shabby ponies." From Irkutsk she made her way to Harbin and Vladivostok, and thence, through the good offices of the American Hospital, to Japan. We trust that this very remarkable young woman—perhaps even a little too remarkable for human nature's daily food—has enjoyed well-earned repose after so much suffered and escaped. Her publishers observe, with some justice: "A beautiful and complex feminine soul has gone through such experiences as would ruin most men."

The book is not lacking in "local colour," and shows genuine acquaintance with scenes and places described.

The Cossack life, the gradual growth of discontent among the troops, the miseries of the Armenians, the atmosphere of revolution, and some of the characters, are presented with a certain degree of skill. There is probably no exaggeration in the description of the sufferings of the troops in the winter campaign before Erzerum. "The foot soldiers were terribly ragged; many of them did not even possess a pair of boots, and the snow was stained with blood from their torn feet. My memory of them now is like a gallery of faces, turned up to us as we went past. White faces with black-ringed eyes; faces so pinched in with hunger that they were more canine than human; beards stiff with ice; blue lips. And one face—a face which, whenever I see it now, I cannot really believe in, it is so grotesque. Its owner must have suffered frost-bite the day before, and been treated with snow—too late; for in the middle of it, where the nose should have been, was a red pulp, stiff with newly frozen blood. Underneath, the lips had shaped themselves into an insane grin. They screamed at us as we went by. Our men crossed themselves and muttered a prayer to the saints; and I found myself doing the same thing." We have one brief glimpse of the Grand Duke, for whom Marina on one occasion in Tiflis acted as a staff orderly. "I have not much with which to recall him. The Grand Duke is nothing but a silvered beard and a perfect Cossack uniform; he is a curt, brief, steely voice behind my back; he is a tall figure getting into a car; he is a scattering of cheers in the street; he is... scarlet sentries stiffening to attention. These are my few poor relics of the supreme general of our armies." *Sic transit gloria mundi.*—C.K.A.



LEAVE OF ABSENCE GRANTED TO THE "COSSACK GIRL" IN VIEW OF THE FACT THAT HER HEALTH HAD SUFFERED IN CONSEQUENCE OF A WOUND RECEIVED IN 1917: THE OFFICIAL DOCUMENT ISSUED TO MARINA MAXIMINIANOVA YURLOVA, VOLUNTEER CHAUFFEUR OF THE SPECIAL DESTINATION SQUAD OF GENERAL KOPPEL.

This "Certificate of Illness. No. 5997" records that Marina Maximinianova Yurlova, nineteen years of age, serving since 1914, had been under hospital treatment since April 5, 1919, and that her illness had developed after a wound and other injuries received in August 1917, on the Caucasian Front. It entitles the said Marina Maximinianova Yurlova to two months' leave of absence, and says that she is in need of treatment at a resort.

Reproductions from "Cossack Girl," by Courtesy of the Publishers, Messrs. Cassell.



BEFORE HER ESCAPE INTO JAPAN: MARINA YURLOVA IN HER RUSSIAN DRESS.

It is interesting to recall here that Marina Yurlova was received by the Prince of Wales in Yokohama on April 22, 1922, and that a photograph of this incident appeared in our issue of the following June 3. She was then wearing her three Crosses of St. George.

or translation—we presume, the latter—but numerous indications show a Transatlantic influence.

"Marina Yurlova" was a very remarkable young woman. She reminds us forcibly of those characters of the more violent kind of film who can only be described as indestructible. At the age of fourteen, she rushed off from her home at Raevskaya to the Caucasian front, together with a number of other Cossack women, who apparently set forth in a kind of vague helter-skelter after their men-folk, the latter having departed for battle even more precipitately. Failing to find her father, the Colonel, Marina became a member of the "Reconnoitring Sotnia; or Hundred, of the Third Ekaterinodarski Polk." In the retreat before the Turks on the Erivan front, she was severely wounded in the attempt to blow up a bridge, and after a journey of ten days in a cart reached hospital at Baku. There she narrowly missed amputation of a leg, but by 1915 was back with her regiment again. Meanwhile, she had received the Cross of St. George for her exploit at the bridge. Captured

\* "Cossack Girl." By Marina Yurlova. (Cassell and Co.; 7s. 6d.)



MARINA YURLOVA, THE "COSSACK GIRL" OF THE BOOK OF THAT NAME, IN WHICH SHE TELLS OF HER ADVENTURES, WHICH WON HER THREE CROSSES OF ST. GEORGE.

This photograph shows Marina Yurlova as she is to-day. She is a dancer.

# THROUGH ANGOLA BY THE BENGUELA RAILWAY.

## PRINCE GEORGE AT ELISABETHVILLE AND LOBITO.

TOWARDS the end of his South African tour his Royal Highness Prince George arrived on April 5 at Elisabethville, where he was welcomed by M. Maron, the Commissioner of the Province of Katanga of the Belgian Congo. A great reception awaited his Royal Highness's arrival. Large crowds lined the streets of the town, which was extensively decorated for the occasion, and gave him a tremendous ovation.

After laying a wreath on the War Memorial, and meeting the British residents of Elisabethville, who presented him with an illuminated address, his Royal Highness was entertained at an official dinner by M. Maron in the evening. In reply to the toast of his health, Prince George thanked the Belgian authorities for the kindness shown him during his visit, and for all the arrangements they had made for his journey through the Belgian Congo on his way to Lobito Bay. His Royal Highness then referred to the discovery of the vast copper deposits, and said: "It will be a real pleasure for me to visit all the industries resulting from that discovery, and, above all, to see all the latest technical improvements of the great mines of the Union Minière du Haut-Katanga,

shops he had seen on his tour, he was glad to hear that they had been entirely built and equipped with British materials. On Monday, April 9, Prince George left the train at Coroteva, some 3000 ft. above sea-level, though only sixty miles from the West Coast, and walked for three hours along the line. He came across the spoor of many species of game, including leopard, and passed close to some "klipspringers" that had not heard his approach.

That evening, his Royal Highness came to the end of his long journey through Africa, when he reached Lobito, the new port on the West Coast of Africa, some four days by sea nearer to England than Cape Town, where he landed on the outset of his tour. As the royal train drew up outside the Governor's Palace, all the ships in the Bay, including H.M.S. *Dorsetshire*, and two Portuguese cruisers, fired salutes. The official banquet given by the Governor-General that evening was Prince George's last official function on African soil, and, rising to propose the toast of Prince George, his Excellency, who spoke in English, expressed the great satisfaction the visit had given the people of Angola, and referred to the strong ties of friendship that had long existed between England and Portugal.



PRINCE GEORGE'S FAREWELL TO AFRICA.

His Royal Highness, accompanied by H. E. Colonel Ferreira Viana, Governor-General of Angola, inspecting the Guard of Honour on the quay at Lobito before boarding the Union Castle liner "Windsor Castle," to return to England. This port is the natural outlet for Central Africa, and provides the shortest route from and to Europe. Had Prince George not travelled by rail through Angola to board this liner at Lobito, he might have had to retrace his steps from Elisabethville for a distance of over 2,300 miles to embark at Cape Town.

which is not only the greatest producer of copper, but also produces radium, tin, cobalt and gold." His Royal Highness then continued by stating that: "Another sign of your continued expansion is the completion of the new railway to Lobito, which you have constructed with the aid of our allies, the Portuguese, and that distinguished Scotsman, Sir Robert Williams."

The next day, after visiting one of the copper-mines, Prince George left Elisabethville by train for Lobito, and at Dilolo, on the Angola-Congo border, the royal train was boarded by Mr. G. Cabral, the General Manager of the Benguela Railway. At Teixeira de Sousa, the first station in Angola territory, his Royal Highness was welcomed in the name of the President of Portugal and the Governor-General of Angola by Colonel Brandao de Melo, representing the Portuguese Minister of the Colonies. All along the route of this new railway into Central Africa, large numbers of colonists collected to welcome the Prince.

Late on Sunday afternoon, April 8, the royal train arrived at Nova Lisboa, the new capital of Angola. Here his Royal Highness made a thorough inspection of the new railway workshops and, after expressing the opinion that they were the best

In responding to this toast, Prince George thanked the Portuguese Government for their kind invitation, and, when remarking how much he was impressed by the richness of this part of Angola, he expressed the opinion that the Benguela Railway would contribute in no small degree to the Colony's economic future. "I congratulate you," he said, "on your magnificent seaport, with its modern installations. Situated only twelve days by sea from European centres, its expansion and success are assured by the Benguela Railway. This new line will not only allow a more rapid and cheaper exportation of the mineral riches of Katanga, but will also, I hope, facilitate the development of your own territories, as well as other territories in South and South-Central Africa."

At ten o'clock on Tuesday morning, April 10, the Union Castle mail steamship *Windsor Castle* sailed from Lobito with Prince George on board, and as the royal standard was broken at the main, the war-ships in the Bay fired a Royal Salute. H.M.S. *Dorsetshire* escorted the *Windsor Castle* for about fifty miles on the homeward voyage, and then returned to Simonstown, the headquarters of the South African Station.

OLD MASTERS OF THE COUNTY OF GLOUCESTERSHIRE:  
PICTURES LENT BY OWNERS RESIDENT IN THE COUNTY FOR EXHIBITION IN GLOUCESTER.

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"PORTRAITS OF THE LADY JULIANA, THE LADY ELIZABETH AND THE LADY JANE NOEL."—BY BARTHOLOMEW DANDRIDGE. (DIED YOUNG; MID-EIGHTEENTH CENTURY.)

Lent by Major M. W. Noel.—Oil on Canvas; 45 by 68½ Inches.

THE Old Masters here reproduced are now to be seen in the Guildhall of the City of Gloucester, and, with sixty-one others, make up a show that is of a remarkable kind, in that it is confined to pictures from collections within the borders of the County of Gloucestershire. The Exhibition, which was opened by Sir William Rothenstein on May 26, is already attracting much attention, and there can be no doubt that it will continue to do so between now and the closing date, June 27. Incidentally, there is promise of more to come. It is written: "So far from exhausting the available material there remain pictures amply sufficient in quantity and quality for other exhibitions in the future."



"GEORGINA, COUNTESS BATHURST."—BY SIR THOMAS LAWRENCE, P.R.A. (1769—1830.)

Lent by Earl Bathurst, C.M.G.—Oil on Canvas; 29½ by 24½ Inches.



"A CARD PARTY."—BY AN UNKNOWN ARTIST. (? ,ELIZABETHAN.)

Lent by W. A. Chester-Master, Esq.—Oil on Panel; 39½ by 62½ Inches.

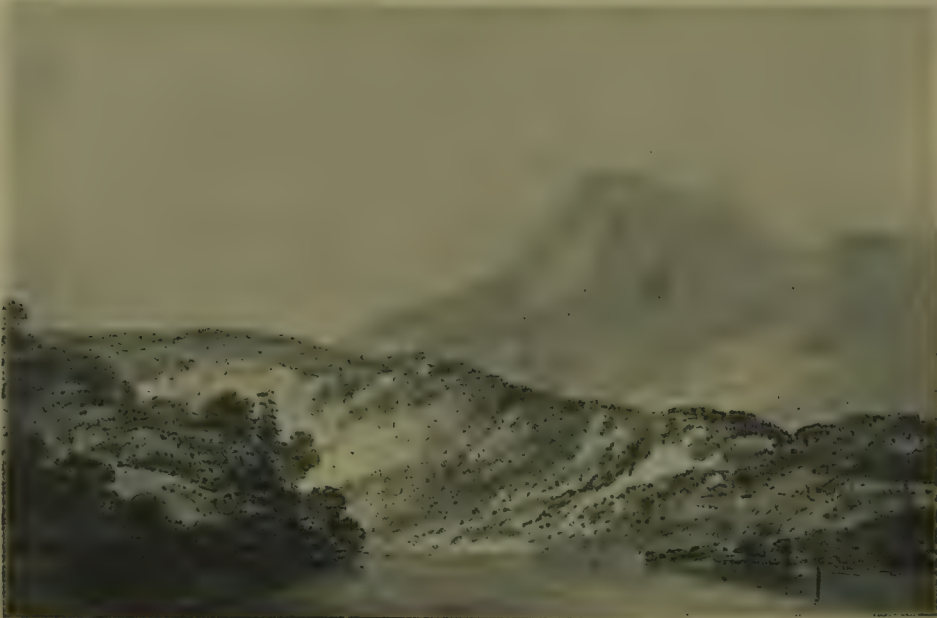


ON THE LEFT: "THE ARTIST'S OWN PORTRAIT."—BY THOMAS GAINSBOROUGH, R.A. (1727—1788.)

ABOVE: "LAKE SCENE, CUMBERLAND."—BY J. M. W. TURNER, R.A. (1775—1851.)

The Gainsborough Lent by Captain Edward Spencer-Churchill, M.C.—Oil on Canvas; 29½ by 24½ Inches.

The Turner Lent by Mrs. Alfred Thornton.—Monochrome; 10 by 14 Inches.





*The Life Guards . . . Formed 1660 . . . Cavalier Guard to King Charles II . . . Still the King's personal guard . . . Colonels take precedence of Field Marshals, being in turn Gold and Silver Stick in Waiting to the King . . . No Sergeants—Corporals of Horse and Corporal Majors . . . Oldest magnificently-uniformed troops in the world.*

*Gentlemen of the Guards! How better can we toast them than in "Black & White," the whisky of Royal Appointment?*



**C. CLARK**

*The  
Life Guards*

FROM A DRAWING BY CHRISTOPHER CLARK, R.I.



**"BLACK  
&  
WHITE"**  
**SCOTCH WHISKY**



# Of Interest to Women.

*Cruising has created a vogue for simple ensembles. Robinson and Cleaver are responsible for the one on the left. It consists of plain stockinette trousers and striped sun-top. To the credit of Harry Hall must be given the riding outfit on the right: the coat is of solaro and the Jodhpurs of garbicord.*

## "All the World's a Playground."

All the world over, men and women are standing on the threshold of the holiday season, and much is being said regarding the pleasures of cruising by air, sea, train, or car. There is one point on which all and sundry are agreed, and that is that there must be sport in some form or other, and that outfits must be practical and becoming. Fashions for cruising, beach, and deck wear are well understood at Robinson and Cleaver's, Regent Street; they are responsible for the ensemble pictured on the left (top). It consists of stockinette trousers and striped sun-top; of course, a swimmer may be substituted for the latter. Again, there are well-cut linen shorts for 7s. 11d., and Forma two-piece wool suits, with belt at waist, are 15s. 9d. Gilt-edged investments are the bathing-wraps for 4s. 11d.

*Simplicity is the characteristic feature of the silk tennis frock above, with its adjustable cape. It comes from Coulsons.*

## It is Cut that Counts.

There is no doubt about it: it is cut that counts where riding habits are concerned. Harry Hall, 181, Oxford Street, declares, and with justice, that before ordering riding outfits the purposes for which they are required must be carefully considered. He would be pleased to send his brochure on application. Illustrated on this page is a model for tropical wear: the coat, built of solaro or cotton, is 3½ guineas; the washable, hand-made garbicord Jodhpurs are 2½ guineas; or breeches of the same fabric would be two guineas. In other materials, this outfit is appropriate for home wear. It must be mentioned that side-saddle habits still maintain their supremacy for hunting.

## Corduroy Velveteen Suède.

A battle seems to be raging with regard to the best material for golf jackets. Burberrys in the Haymarket consider that honours are divided between suède and corduroy velveteen. It is of the latter fabric that the model on the right is made. It is of a deep maroon shade, which is in complete harmony with the tweed skirt. There are many women who like something that is different, so for them this firm are making West of England flannel coats, with lightning fasteners.

## For Tennis.

Apparently all the world loves tennis, and as long as the movements of the players are not handicapped, all is well. White is accepted for professionals, but for those who are not, touches of colour may be introduced; indeed, there are many who like striped silk dresses, as they consider that they are more economical. Shorts as well as skirts are worn. Coulsons, 105, New Bond Street, are responsible for the frock pictured, accompanied by a cape; it may be discarded when playing.

## Washing Evening Dresses.

It was something in the nature of an inspiration on the part of Threshers, 5, Conduit Street, to create evening dresses of striped washing silk. There are several designs, but in all the arrangement of the back is distinctive and becoming; and the cost—it is seven-and-a-half guineas.



*It is of corduroy velveteen that Burberrys have made this golf jacket. It is seen in conjunction with a practical tweed skirt.*



## The GOWN or TWO-PIECE?

### 'WEST WOOD'

Becoming printed Pure Silk Crêpe-de-Chine Afternoon Gown, made in our own workrooms. Cut on slimming lines with jabot neck-line and pleated frill at hem. Various coloured prints. Sizes: 38, 40, 42 and 43 hips. **98/6**

Sent on approval.

### 'STEPASIDE'

Ideal for the cool Summer days is this Two-Piece with printed crêpe long-sleeved gown and unlined wool coat with cape sleeves. Colours: black, navy, nigger, duck egg, beige. Sizes: 38, 40, 42, and 43 hips. **98/6**

Sent on approval.

### THE HAT

The becoming Hat shown above is an "easy-to-wear" shape in flax, with a smart underbrim of Taffeta. There are other styles in this unusual combination. In nine shades, with contrasting lining, also in all white **25/9**

INEXPENSIVE, GOWNS, FIRST FLOOR.

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Tel. Mayfair 6600 Debenham Ltd  
VERE ST. & OXFORD ST LONDON, W.1.



1. A PIECE OF SILVER-WORK OF GREAT INTEREST CARRIED OUT BY PAUL LAMERIE: A PUNCH-BOWL, DELICATELY ENGRAVED ON ONE SIDE IN THE MANNER OF HOGARTH, AND BEARING THE INSCRIPTIONS "PROSPERITY TO HOOKS AND LINES," AND "AMICITIA PERPETUA"; WITH REFERENCE TO A COMMERCIAL VENTURE IN NEWFOUNDLAND. (1723; DIAMETER, 13 IN.)

THE influence of French *émigrés* upon the craft of the silversmith has often been noted upon this page, and a great many people will undoubtedly welcome this exhibition at the gallery of Crichton Bros., 22, Old Bond Street, with as much enthusiasm as I do myself. The illustrations are a sufficient indication of the quality of the pieces, which belong in the main to various well-known private collectors, and the display as a whole is a feast for the eyes and a stimulation to the mind. Every individual has his own likes and dislikes, and my own prejudices are definitely against an excess of ornament—and then I see a thing like the cruet-stand of Fig. 5, and immediately fall a victim to its

noble proportions and its perfect technical accomplishment. If one must have lavishness, here is something near the apex of achievement, with even the unseen base of the stands pierced and enriched—details which are invisible until the receptacles are lifted up. Date 1735, inspiration almost purely French: compare this with Fig. 2 (dating from 1716). One is in a different world, a sober, discreet society of solid forms and plain surfaces. Yet both pieces are by the same maker, the greatest technician of his age in the opinion of many—Paul Lamerie—who could, and did, at one and the same time follow the prevailing fashion and impose his own will upon it.

I illustrate another piece by the same maker which shows his command of simple, easy form as well as anything (Fig. 1)—a punch-bowl engraved on one side with a jolly company drinking and smoking, with this same bowl on the table before them, and on the other the same men—eleven in number—on a quay with ships in the background. Inscription, "Amicitia Perpetua" and "Prosperity to Hooks and Lines." Arms of Treby quartering Grange and Holdsworth impaling Lane. Date 1723. This refers to the formation of a company of adven-



2. SILVER BY PAUL LAMERIE, THE FAMOUS FRENCH ÉMIGRÉ CRAFTSMAN, WHICH CONTRASTS MARKEDLY WITH THAT SEEN IN FIG. 5, IN ITS MODEST SIMPLICITY: A TANKARD DATED 1716.

Lent by Lord Trent.

Some months ago I suggested on this page that it would be well worth someone's while to make a



5. A LOAN EXHIBITION OF HUGUENOT SILVER IN BOND STREET: A CRUET-STAND BY THE FAMOUS FRENCH ÉMIGRÉ, PAUL LAMERIE, DATED 1735; AND (RIGHT) THE WONDERFULLY DELICATE WORK IN THE BASE OF ONE OF THE STANDS, WHICH WOULD ONLY BE VISIBLE WHEN THE RECEPTACLE THAT IT SUPPORTED WAS LIFTED UP.

Reproductions by Courtesy of Messrs. Crichton Bros., 22, Old Bond Street, W.1.

thorough investigation into the whole history of the Huguenot silversmiths in England, and only discovered after the article was in print that this task had already been undertaken by Miss Joan Evans, who published the results of her researches in "The Proceedings of the Huguenot Society of London (Vol. XIV. No. 4. 1933)." It is a pleasure here to remind collectors of the existence of so important and able a contribution to the knowledge of their subject; for details I must

refer those seriously interested to this publication.

Many visitors to the exhibition who know only the present head of the artificial silk industry will be surprised to find examples by his ancestors, Augustin (b. 1686), Samuel, son of Augustin, and Louise, Samuel's widow. Augustin Courtauld was apprenticed to Simon Pantin, who died in 1728, who was himself apprenticed to the Pierre Harache of Figs. 3 and 4. Miss Evans remarks that "it remains one of the delightful paradoxes of history that in silver, as in the arts of dress and decoration, new standards of luxury were brought to England by pious Calvinists who came here for religion's sake"—an engaging thought if we look at the matter from the standpoint of the English Puritan, to whom art is anathema. But I am convinced that the paradox is less strange than it seems, because

it would never have occurred to the sternest French Protestant that there was anything contrary to true piety in making the very best of his job. They were a sober and industrious little community of exiles, possessed of very high technical gifts, and—what is more important—the inheritors of a very great tradition which they adapted cleverly to the tastes of the country which gave them refuge.

It is easy to become quite heated over the obvious weaknesses of both politics and the arts under Louis XIV., but one is bound to admit that it was a civilisation of outstanding qualities and virtues, and some at least of those qualities came across the Channel with Pierre Harache and his brethren. This exhibition is sufficient testimony to the high standard of workmanship they brought with them; and documentary and equally eloquent evidence is cited by Miss Evans in a complaint of 1711, in which several goldsmiths assert "that by the admittance of the necessitous strangers, whose desperate fortunes obliged them to work at miserable rates,

the representing members have been forced to bestow much more time and labour in working up their plate than hath been the practice of former times." Incidentally, it must be remembered that not only religious intolerance but bad trade played its part in the emigration. England was relatively prosperous, whereas the French monarchy was bankrupt—

not even Charles II. ever ordered all the plate in the kingdom to be melted to finance an unprofitable war, nor did he forbid the employment of any silversmith—and Louis XIV. issued both these commands in 1687.



3. AMONG THE GREATEST RARITIES IN THE HUGUENOT LOAN EXHIBITION: ONE OF A PAIR OF SILVER-GILT MOUNTED, GLASS, SUGAR-CASTERS, BY PIERRE HARACHE; DATING FROM ABOUT 1695.

Lent by Sir John Noble, Bt.



4. ANOTHER EXAMPLE OF THE HUGUENOT SILVERSMITH WORKING IN A STYLE OF GREAT SIMPLICITY: ONE OF A PAIR OF CANDLESTICKS BY PIERRE HARACHE; DATED 1683.

Lent by Sir John Noble, Bt.

# At the GREEN PARK RESTAURANT (Hotel Splendide)



*Real  
Cocktails  
begin with*

Society's new rendezvous is the beautiful little cocktail lounge now open at the Green Park Restaurant, where excellent food and wine cost surprisingly little. The lounge has come into being perfectly—like the blending of a perfect cocktail. For the arrangement and decoration is delightfully fresh . . . like the delicious freshness of Johnnie's cocktails. And Johnnie and Dante Marasi have the great talent for pleasing your taste. Their experience is well founded . . . mature—like the Gin that Johnnie uses.

**BOOTH'S** The Only Matured  
**DRY GIN**



## THE WORLD OF MUSIC.

### "DIE MEISTERSINGER," AT COVENT GARDEN.

THE "Meistersinger" is the last of the German operas to be produced at Covent Garden this season; but this does not mean that the German season is finished, for the policy of making a clear-cut



A GREAT HANS SACHS, IN "DIE MEISTERSINGER":  
HERR RUDOLF BOCKELMANN.

It is agreed that Herr Bockelmann's recent performance as Hans Sachs, at Covent Garden, was one of the finest ever heard in this country. He is also notable, more particularly, for his Wotan.

division between a German and an Italian season has been wisely abandoned, and the German operas so far produced will be performed in between the new Italian or French operas.

The outstanding feature of this year's production of "Die Meistersinger" is the Hans Sachs of Rudolf

Bockelmann. In Germany it is considered that he is the finest Hans Sachs of modern times, and, indeed, I have never heard a better one, or one who gave such a superbly finished performance. As a Wagnerian singer he is absolutely in the first rank, and his purity of singing—real singing, and not merely effective declamation—is remarkable among the school of singers which Wagner's works have produced in Germany. It is true that Wagnerian basses are nearly always superior to Wagnerian tenors. A Wagnerian tenor, with all due deference to the good artists we have heard this year in the "Ring" and in "Meistersinger" (in which the Walther von Stolzing of Max Lorenz was decidedly above the average), is almost a contradiction in terms; most Wagnerian tenors being high baritones or lacking the *bel canto* which displays a true tenor voice. But even among the good bass singers Rudolf Bockelmann is to be distinguished for his distinctness of diction, his pure intonation, and the unusual evenness of his voice throughout its compass. His *mezzo-voce* is wonderfully clear and full, and his variety of tone-colour is also exceptional. He also presents the character of Hans Sachs with so much subtlety of expression that his performance is histrionically as distinguished as it is vocally.

With this high standard in Hans Sachs, the performance should have been a most memorable one. If it fell short of that, it was because of a certain restlessness and lack of solidity in the performance as a whole. It is difficult to put one's finger on the cause of this. Perhaps Sir Thomas

Beecham was too compulsive, or perhaps the cast had not had long enough to settle down together. The cast was a strong one individually, apart from Bockelmann. Alexander Kipnis was an excellent Pogner, and the other "mastersingers" were an exceptionally good team. Martin Kremer was a sympathetic David, and I have already mentioned the tenor, Max Lorenz, who sang the "Preislied" effectively, and looked less of a "pale, ineffectual Don" than do most Walthers.

The Eva of Kate Heidersbach was not all that could have been desired, but she was called upon to play the rôle at rather short notice. Eva, to my mind, is not a very grateful part, and never seems to show off any singer at her best, so far as my recollection goes. The new cyclorama did not in its lighting always harmonise to the best advantage with the old setting of this opera, but perhaps that can be remedied.

W. J. TURNER.



NOTABLE EXAMPLES OF LONDON DOMESTIC ARCHITECTURE OF THE QUEEN ANNE PERIOD: HOUSES ON THE NORTH SIDE OF CLAPHAM COMMON WHICH IT IS HOPED TO PRESERVE.

A letter, signed by Lord Esher, Lord Zetland, and others, was published recently, drawing attention to the fact that there was a last moment chance of preserving from demolition a row of some twelve houses, on the North Side of Clapham Common, which are of the Queen Anne period and, according to local tradition, were designed by Sir Christopher Wren between 1713 and 1720. It is hoped to raise enough money to buy the freeholds and preserve the row. Subscriptions can be sent to the Secretary, The National Trust for Places of Historic Interest or Natural Beauty, 7, Buckingham Palace Gardens, S.W.1. Incidentally, it may be added that the widow of Captain Cook lived in No. 23. The panelling from No. 16 is already in the London Museum.

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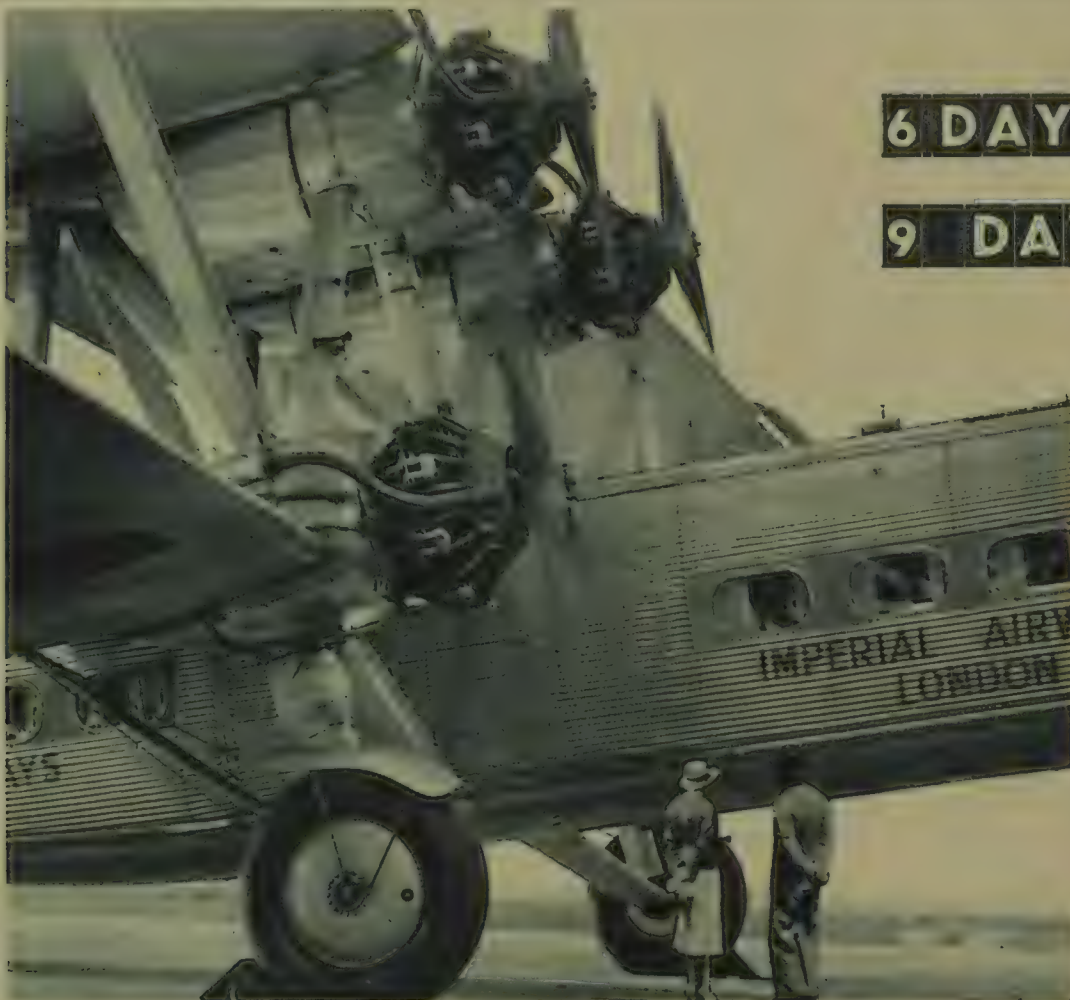
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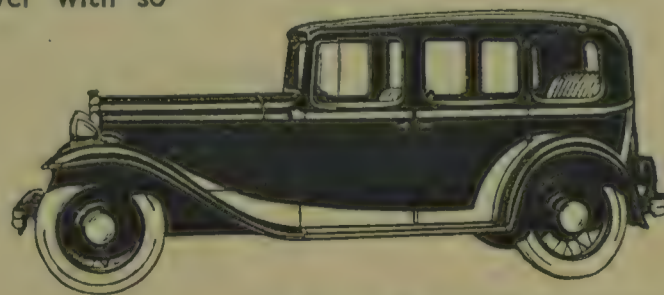
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IT is somewhat upsetting to read a recent report made by the American Automobile Association that widespread adulteration, substitution, and short-measuring of motor oil is indicated by a survey that this organisation made in New York City. On the basis of this sample checking, the A.A.A. estimates that the U.S.A. motorists are cheated to the extent of £8,000,000 yearly in their oil purchases. The report states that in 63 per cent. of the cases investigated, oil of a different viscosity, or thickness, from that requested was substituted; in 36 per cent. of the cases short measurement was given ranging



THE DERBY: LORD WOOLAVINGTON, OWNER OF EASTON.

As noted elsewhere in this issue, Lord Woolavington won the 1922 Derby with Captain Cuttle and the 1926 Derby with Coronach. After the Two Thousand Guineas, he bought Easton, which ran second to Colombo, hoping that thus he would win the great race this year.

from 5 to 15 per cent.; while there was some degree of shortage in 79 per cent. of all purchases. Moreover, 60 per cent. of the oils sampled did not merit a quality-rating with respect to their ability to circulate at low temperatures.

The A.A.A. say quite regretfully that "it is difficult to escape the conclusion that there is a rather general tendency among the retailers of oils at service stations and garages to dilute oils offered for sale by them with oils of a poorer grade, or to sell the public brands other than those demanded or advertised." After reading such a statement, I am afraid motorists in all parts of the world will be suspicious that suppliers of lubricants in their own neighbourhood may be carrying on similar deceptions. At any rate, in England, motorists usually have the common sense to buy only branded oils out of sealed tins or from authorised certificated pumps. The latter should carry a certificate stating the date when the wholesale supplier of the particular brand inspected it last. That date should not be more than four weeks old, as I believe all the inspectors of the leading distributors of advertised "brand" oils visit all their customers at least once a month.

Women are becoming more adventurous in both motoring and flying. At Brooklands on Whit Monday five women competitors entered the lists against their male rivals, and won one race at a speed slightly exceeding 100 miles an hour. This meeting was the first at which the Brooklands Automobile Racing Club permitted women to compete in "flat" speed events round the main track against men. Women had the ban removed for "steeplechasing"—or rather road-like events—on this track last year, where the cars had to be braked and piloted round S turns and bends; but this was the first time women were permitted to take part in high-speed races in which some of the cars were travelling 150 m.p.h. and even faster during the races.

As for cross-country touring, our English girls seem to think nothing of taking their cars to all sorts of out-of-the-way places. For instance, Miss E. F. Smith, the owner of a 12-h.p. six-cylinder Armstrong-Siddeley car, with her friend Mrs. Dabell, started from Tangier recently and completed some 6000 miles' tour of North African deserts, exploring Morocco and returning *via* Fez into Algeria.

For a thousand miles, including part of the Sahara Desert, they motored southwards before

heading for Tunis in search of adventure. They certainly found it, as camping in the car owing to heavy rains, and also in the desert, caused the



THE DERBY: LORD GLANELY, OWNER OF COLOMBO.

As noted elsewhere in this issue, Colombo is the most discussed of all the horses for this year's Derby. He won the Two Thousand Guineas recently. He has run nine times and has won each time. Lord Glanely won the 1919 Derby with Grand Parade.

aeroplane patrols who guard these lands to fly low and ask if they needed assistance, on the false impression that the car had broken down. Italy and France certainly look after the tourist exceedingly well in this respect.

London is having a series of "one-make" or "one-model" motor shows at the present time which are extremely interesting, as both new and second-hand cars of the make are displayed together for sale to the public. Park Lane is the venue of the Sunbeam Show, for instance, as here

[Continued on page 896.]



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## NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

### SOME GERMAN SEASIDE RESORTS.

THE seaside resorts of Germany deserve to be better known in this country, since they offer so many of the attractions which make a strong appeal



SWINEMÜNDE, A POPULAR GERMAN SEASIDE RESORT ON THE BALTIC: A VIEW SHOWING THE EXTENSIVE BATHING-STATION AND A DELIGHTFUL STRETCH OF SANDY SHORE.—[Photograph by Kurdirektion, Swinemünde.]

to the holiday-maker here who wishes to spend a summer holiday by the sea, with the additional one of a visit to a foreign land. Those parts of the coast of Germany which furnish the principal resorts by the sea are the East Frisian Isles, which lie along the southern part of the German North Sea coast, and the North Frisian Isles, off the North Sea coast of Schleswig, together with the Baltic coast of Mecklenburg and Pomerania, and the islands of Rügen, Usedom, and Wollin. The Frisian Islands resorts, isles of sand-dunes and low-lying fields of pasture, have a wonderful situation, some ten to thirty-odd miles away from land, out in the North Sea, where the air throughout the summer is exceedingly bracing, sunshine abundant, and the surf-bathing from splendid beaches of sand, some of the finest obtainable. In

East Frisia, Borkum, the largest of the islands, which has been a bathing resort since 1850; Juist, with a reputation of nearly a hundred years; and Norderney, which dates from 1797 and has the advantages of a forest of two hundred acres and a golf course, also a swimming-bath; Baltrum, the smallest of the resorts; Langeoog, the most important bird-sanctuary on the North Sea coast; Spiekeroog; and Wangerooge, which has an aerodrome, are the chief resorts. All possess good hotel accommodation, and have their bathing and other sports facilities controlled by a Baths Administration, and all can be reached by sea from Bremerhaven or Wilhelmshaven, with frequent sailings, or from the little port of Norddeich, which is connected by rail with Emden; and there are also air services to the islands.

Of the North Frisian Island resorts, the best known and largest is that of Westerland-on-Sylt, a very up-to-date place, having a fine beach for surf-bathing, a Casino, with gaming salons, a restaurant,

and open-air dancing; an open-air theatre, a hydro, and excellent facilities for fishing, sailing, riding, shooting, motoring, and tennis. Other attractions are excursions to the Hun cairn at Denhoog; to Keitum, on the Wattenmeer, one of the prettiest of the Frisian villages on the Island of Sylt; and to the moving dunes. Westerland has the great advantage, also, of being accessible from the mainland by a railway across the Wattenmeer Causeway. Other resorts are Wyk-on-Föhr, and Wittdün, on Amrum; both are reached by

rail from Hamburg and steamer from Dagebüll-Hafen, and there are air services. All three have good hotels.

Chief of the seaside resorts of Pomerania is Swinemünde, on the island of Usedom, a very fashionable place, with a saline spring, and a season from middle May till late September. There are good tennis, fishing, sailing, and riding, and the bathing is particularly popular. Built in the time of Frederick the Great, Swinemünde is a fortified port. It and other resorts on Usedom—Ahlbeck, Heringsdorf, Bansin, and Carlshagen—are noted for their fine hotels, and are reached by rail from Berlin. Chalk cliffs and charming woodland surroundings on the lovely Isle of Rügen make Sassnitz a very attractive spot for a holiday; and Binz, Baabe, Göhren, and Sellin are likewise popular Rügen resorts.

Mecklenburg has several resorts along its peaceful coast—Heiligendamm, much frequented; Boltenhagen; Warnemünde, on the main line to Copenhagen; Müritzt; Poel Island, with castle ruins; Brunshaupten, Wustrow, and Arendsee, all easy of access, with good bathing and sports facilities and hotels at moderate prices; in fact, comfortable accommodation at a reasonable charge is the keynote to a holiday at any of the well-known German seaside resorts.



AT WESTERLAND-ON-SYLT: A SECTION OF THE FINE SANDS AND THE GENTLY-SHELVING SHORE.—[Photograph by Nordseeband, Westerland.]

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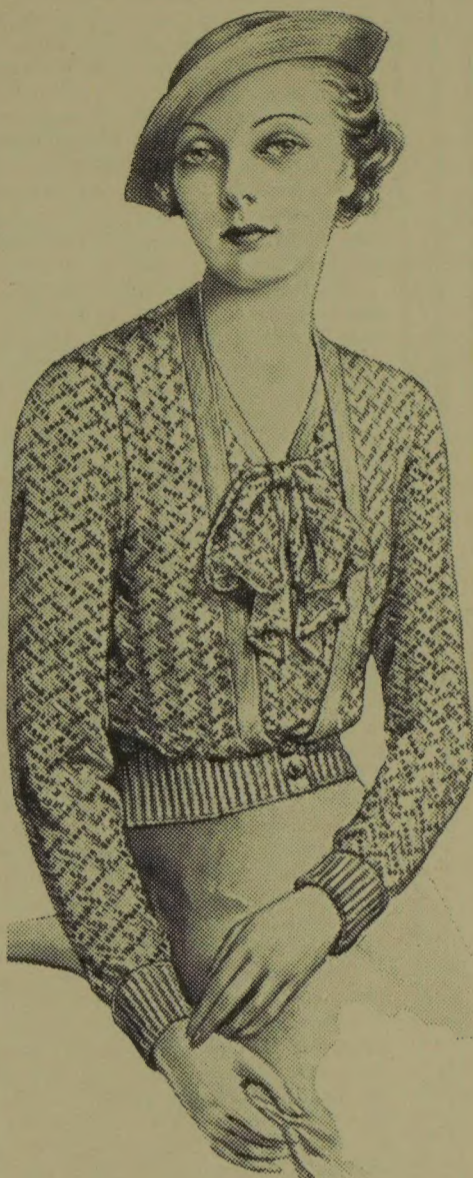
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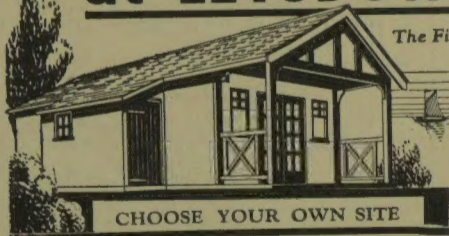
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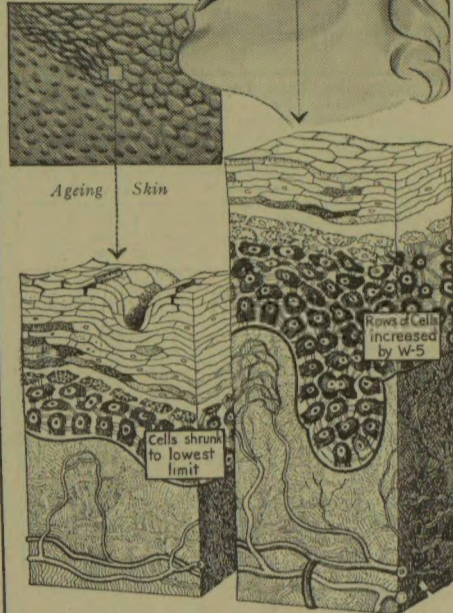
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## THE CHRONICLE OF THE CAR—(Continued from Page 892.)

the Car Mart have a special display of the 12-h.p. Sunbeam "Dawn" and other models of this make of various types, both new and used cars, so one can see the great improvement in the present 1934 productions. It is most interesting and well worth a visit on the way to the Row. I was very pleased with this "Dawn" Sunbeam when I had a run in it recently for about 100 miles, as it thoroughly demonstrated that the present-day four-cylinder engine of high-class motor manufacture runs as sweetly as one of six or more cylinders. Also in this particular model, the engine gives that rapid response to the opening of the throttle which ensures safety to the driver and occupants in emergencies. One can accelerate from rest to 50 miles an hour inside 23 seconds on a level piece of road.

By the way, I expect a great many readers of this column who buy smallish high-class cars such as the new Humber "Twelve" may like a hint to ensure their easy starting-up in cold weather or at any other time. To-day, most of the high-class cars have "pump" carburettors, or, in other words, the petrol supply is fed to the carburetter by a small electrically actuated pump. Further, between ourselves, I do not think our petrol in England is quite as volatile as it used to be, so starting up ordinarily is not so easily accomplished at the first touch of the starter button.

To start up a car easily, without drawing upon the battery too much, is best accomplished in cars having this type of petrol supply to the carburetter by pressing down the accelerator pedal four times, holding it down for one second on each occasion before pushing the starter button. Then I find that the car starts up at once with the choke pulled out, and one can get away quickly by accelerating the engine after it has once begun to "tick over." By using the accelerator pedal in this way, one actually pumps a rich mixture to the starting-up cylinder of the engine, as, after all, one cylinder has to fire first, whether in a four- or six-cylinder motor.

During the Whitsun Holidays I had an excellent chance of comparing the advantages and disadvantages of free-wheeling. As a matter of fact, I found the roads less crowded than during Easter week, but, as I had to attend the usual Brooklands race meeting on the Monday, I found there all the traffic anybody could want coming home. The car I drove was a 12-h.p. Humber "Vogue" two-door saloon, which I consider is the best of the high-class cars in the £350 price category—actually it costs only £335. This car has an optional free-wheel, and so the driver can put it in or throw it out of action at will. Also this 12-h.p. Humber has splendid quick-acting brakes, so is quite capable of being halted or slowed down in speed in very short distances—a wonderful safety car.

There must be many thousands of Humber "Twelve" car-owners to-day, and I am sure that they will agree with me that one should use the free-wheel when in the open country road fairly free from traffic, and the fixed axle in town and congested areas. It is no good theorists saying that the amount of braking done by the engine is negligible when the foot is lifted off the accelerator pedal, as in practice I know it is a very measurable quantity. Also, with the free-wheel in action there is always a certain amount of "lag" or waiting before the engine begins to pull the car; so that in traffic, when you need sudden acceleration to get you through a "tight" place, you cannot afford that small pause before action takes place after free-wheeling.

This Humber "Twelve" is a delight to drive, as its acceleration to 50 miles an hour from a crawl is a matter of only a few seconds. I believe that it has a maximum speed of about 75 miles per hour with its "Vogue" saloon, but holiday time is not suitable for excessive speeds.

## THE ATHENIAN AGORA—(Continued from Page 862.)

Its style places it about the middle of the sixth century B.C. Among the many other vases found during the season which illustrate ceramic types in use over a long period, extending from 1000 B.C. down to Byzantine times, one other specimen may be selected for mention because of its uncommon type and its beautiful shape. This is a large crater of black glazed ware (Fig. 10) of the Hellenistic age, third to second century B.C. Around its high neck is set a series of figures of men and women in various graceful attitudes. These figures were made separately and applied to the vase. Dionysos holding a *thyrsus* appears to be standing in the centre of one side of the neck, and the dancing maenads and other figures are appropriate to a representation of a Dionysiac revel. All the objects found in the excavations are preserved in a temporary museum on the site, and they are being published in preliminary form in *Hesperia*, the Journal of the American School at Athens.

Those planning their holidays would do well, we feel, to consult a most useful book published by the Italian State Tourist Department—namely, "Summer in Italy" (priced 2s., and obtainable from the E.N.I.T. office, 16, Waterloo Place, London, S.W.1). The author, Major W. Stormont, F.R.G.S., has chosen the title for its brevity and also to emphasise the fact that Italy can claim to be a fine summer as well as winter holiday resort. The book, however, also covers the innumerable charming places where the tranquil days of spring can be spent, amidst a wealth of blossom and green, and sheltered spots where summer merges slowly into autumn, to linger for many a day and paint the country in soft and lovely colours. Italy, with her romantic lakes, her historical, picturesque towns, her superb Dolomites and Alps, and her yellow sands and blue Mediterranean, has surely enough attractions to become the travellers' Mecca; moreover, she is taking steps to increase her annual quota of visitors. Statistics, indeed, show these to have been successful, for the figures for 1933 show an increase of 29 per cent. compared with 1931, and 35 per cent. compared with 1932. This increase, in a great measure, is due to the Fascist Exhibition and the Holy Year, but notwithstanding, there is every good reason why Italy should do even better in 1934 with respect to foreign visitors. Great reductions are being granted for various journeys by the Italian State Railways, and there is a ten per cent. cut in hotel "en pension" prices; while at the same time all Italian hotels, both large and small, are aiming at even a higher standard of hospitality. The express train service from London and Paris to Italy has been accelerated, and special facilities are offered to motorists on the roads—of which, since 1928, 10,000 kilometres have been remade and improved.

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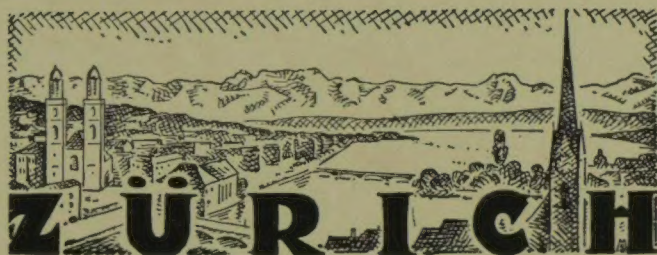
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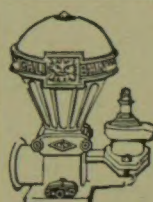


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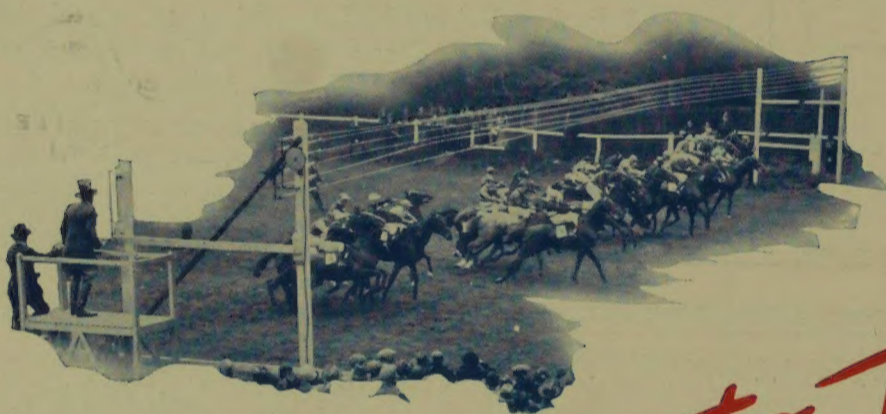
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